

The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN • ILLUSTRATED • PUBLICATION • FOR • THOSE
INTERESTED • IN • FINE • AND • INDUSTRIAL • ART

PEDRO • J • LEMOS • Editor

DIRECTOR • MUSEUM • OF • FINE • ARTS • STANFORD UNIVERSITY • CALIFORNIA

VOL. XXX

MAY 1931

No. 9

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET • • WORCESTER, MASSACHUSETTS

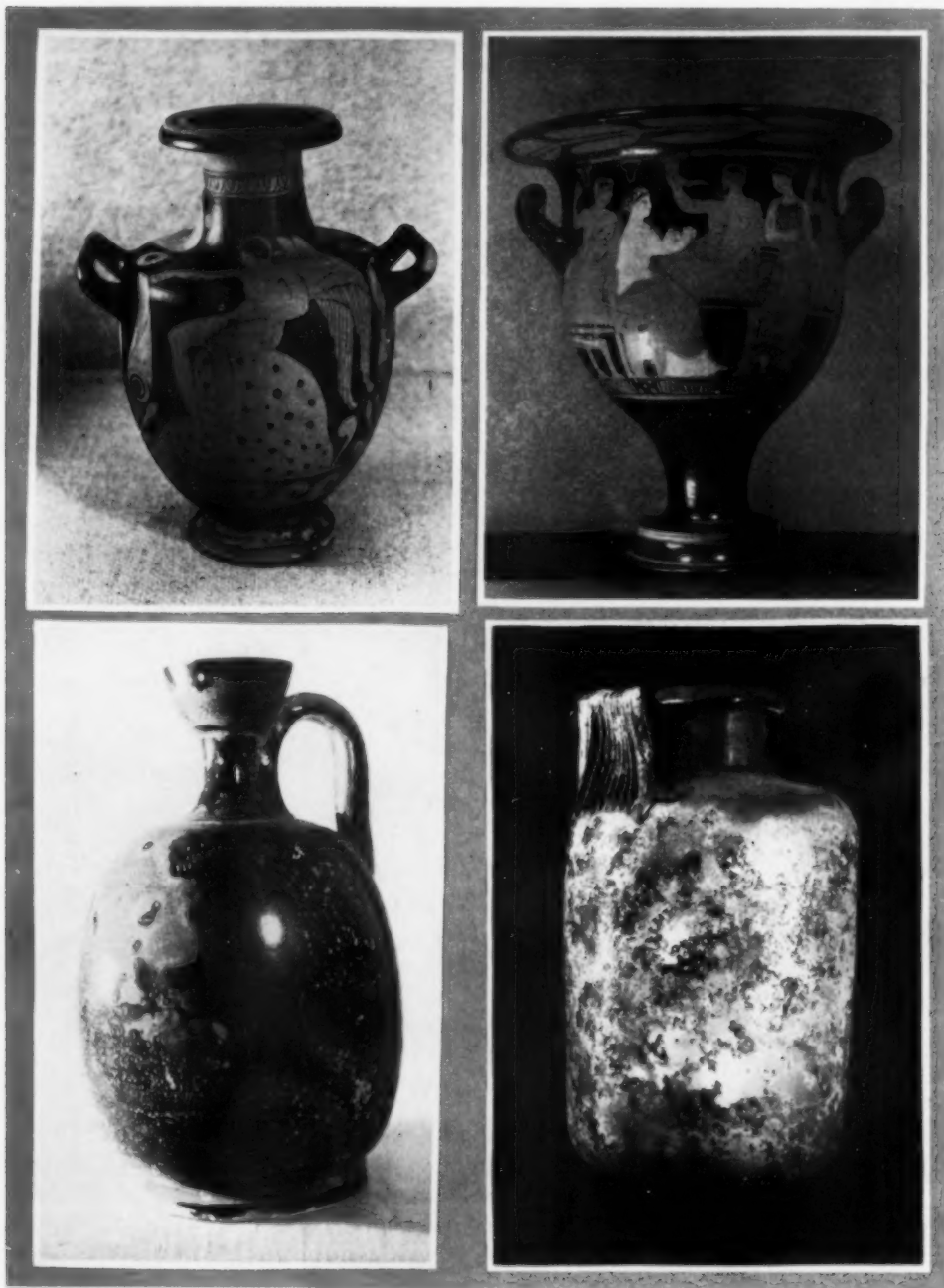
THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature,
the Educational Index, and the Art Index
MEMBER: AUDIT BUREAU OF CIRCULATIONS

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Business Letters and Orders for Material to The Davis Press, Worcester, Massachusetts



FOUR ANTIQUE CERAMICS FROM THE COLLECTION OWNED BY VICTOR MERLO, OF LOS ANGELES. BEAUTY OF FORM AND SURFACE DECORATION IS BEAUTIFULLY EXEMPLIFIED IN THE OBJECTS OF UTILITY USED BY THE NATIONS OF THE PAST

The Cross in Nature and Art

JULIA W. WOLFE

New York City

IT IS impossible to conceive, in the whole round of one's knowledge, a subject more varied in its aspects, more curious in its ramifications, more general in its occurrence, or more important in its bearings, than that of the cross. Whether in nature, for it is found in the animal, vegetable and mineral kingdoms, and in light and air and water alike; in art, for it enters into every phase of that art in never-ending variety of forms; in science, for it is produced by natural agency in chemical and other pursuits; in history, whether sacred or profane; in architecture, in heraldry, and in many other studies; indeed, in almost everything on the earth and its surroundings, the cross, in one form or another, exists, and thus becomes a component part of our everyday life and of our everyday thoughts and aspirations.

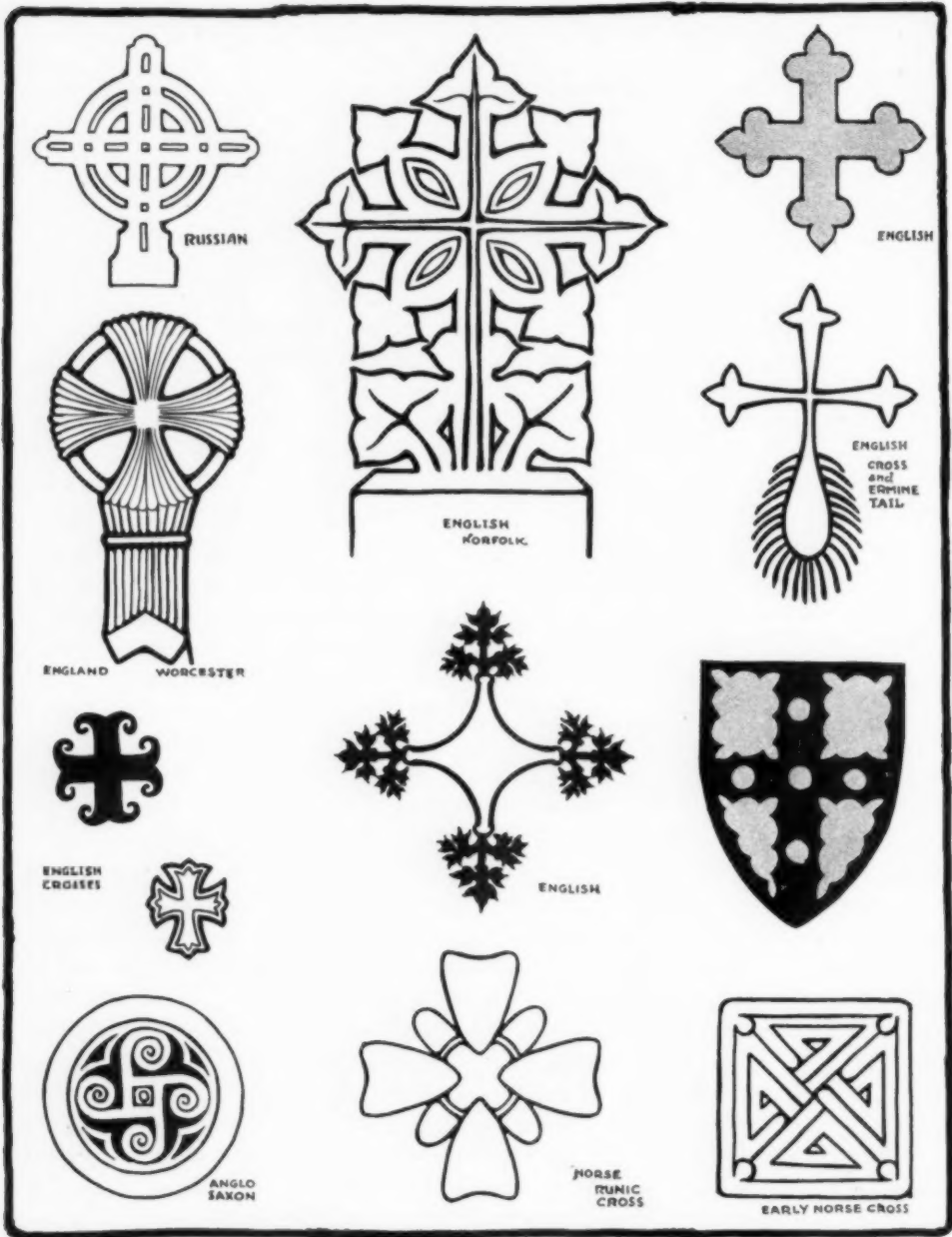
When the mandate first went forth, "Let there be light," the "beams" of that light shot forth in form of an innumerable, never-ending array of crosses.

First, let us take the animal kingdom and illustrate what we mean by crosses found in the kingdom. Of natural and beautifully formed crosses here it will scarcely be more than necessary to refer to more than spicules of sponges, and perhaps the scales of many kinds of fish. The spicules of sponges, especially those

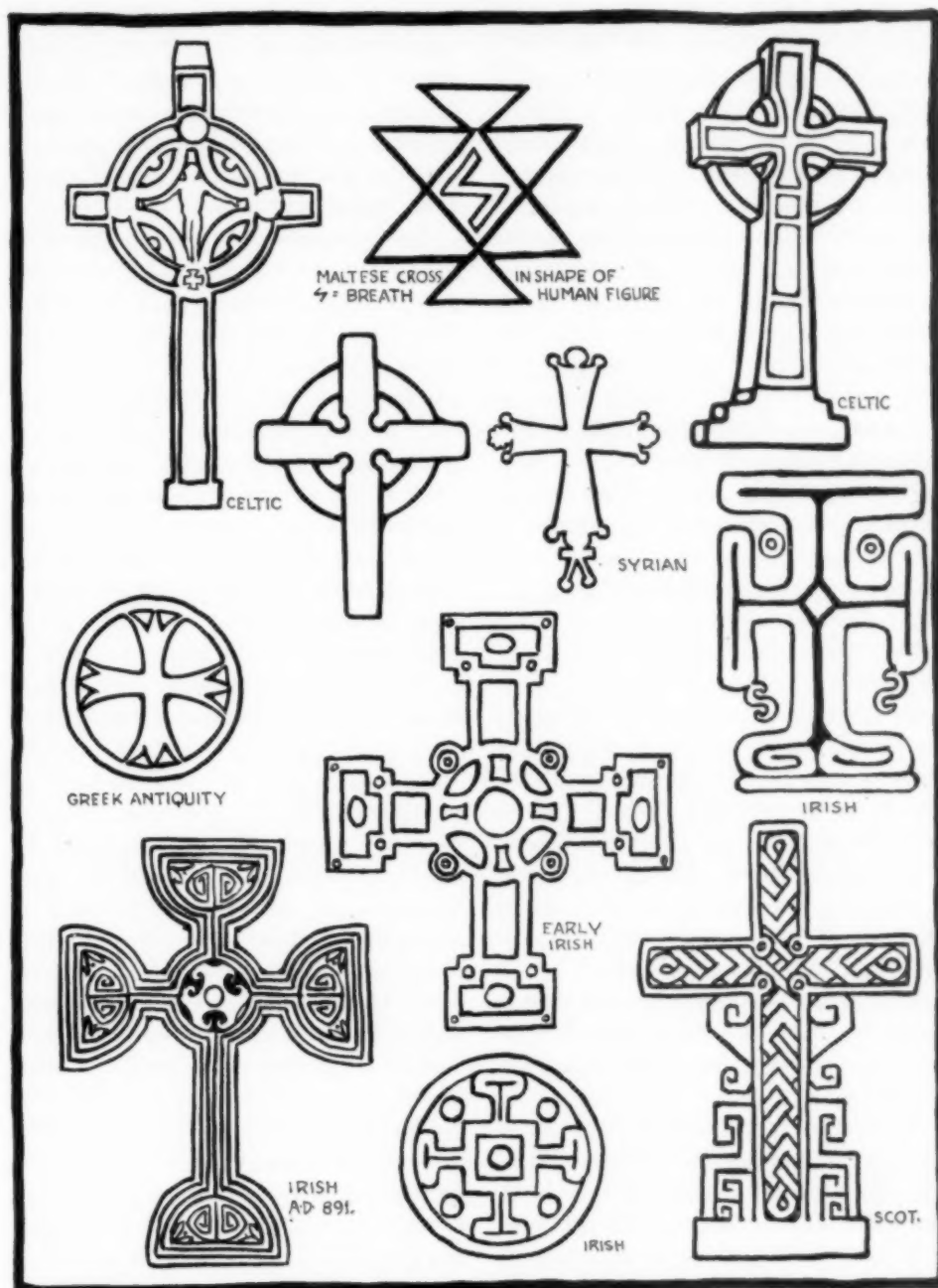
of "Venus' Flower Basket" and of the "Glass-rope," are beautifully formed crosses; of scales of fish here is an example or two: the "crucian carp," the "bream," the "minnow," the "eel," are very distinct and they vary considerably both in form and in the way in which the cross or saltire divides them into quarters. The last named, the common lake eel, has a scale with the appearance of a series of rings or beads and is divided cruciformly in very marked manner.

In the vegetable kingdom the cross is so common that an order of plants is named *Cruciferae*. The flowers of these plants have four petals, which are invariably placed cross-wise, and from this circumstance their name is taken. "This order contains all the plants which were placed by Linnaeus in the class *Tetradynamia*, that is, all such as are distinguished by six stamens, four long and two short. There are about eight hundred species of this class, one-eighth only of which are found in America; the remainder are plants which grow in the cold and temperate regions of Asia and Europe; upwards of two hundred grow in the frigid zones, where they form a large proportion of the vegetation," says a well-known botanist.

Some of the best-known flowers of a cruciform shape among us are:



THE CROSS MOTIF IS FOUND IN EVERY DIVISION OF NATURE AND IN THE ART OF EVERY NATION, WHETHER PRIMITIVE OR CULTURED



THE CROSS HAS BEEN DEVELOPED THROUGH THE AGES INTO MANY DECORATIVE FORMS FOR ECCLESIASTICAL PURPOSES

Ladies' smock, all silver white,
That paint the meadows with great delight,
which Shakespeare spoke of; the mustard, horseradish, the stock; the water cress, the shepherd's purse, sea-kale; the wall flower; radish, cabbage, poppy, holly, clematis, etc. Among the highly cultivated flowers there are the passion flower and the fuschia.

Among the leaves, too, the cross is strikingly apparent. Of these, the crosswort, with its growth of whorls of four leaves around its stem, and the liverwort, with its cruciform leaf, will be sufficient to mention here.

Beautifully does Longfellow express himself, when he speaks of flowers as "stars of earth."

Wondrous truths, and manifold as wondrous,
God hath written in those stars above;
But not less in bright flowers under us,
Stands the revelation of his love.

Still further in the vegetable kingdom the cross appears in the pollen, the stamens, and the granular crystals in the tissues of numberless plants, and in parasitic fungi. One of the most elegant of the forms brought to light by aid of a microscope is that of the star-spored fungus. In various grasses, too, the cruciform florets are to be seen.

In the mineral kingdom the cross is found in crystalline and other formations, and in not a few fossils and other remains.

Study the snowflakes and the frost crystals and you see an endless series of crosses, which are exquisite in their loveliness and delicate in their ramifications.

But it is mainly of the cross in history and art that we wish to speak. We quote these words of Justin Martyr, who said: "The sign of the Cross is impressed upon the whole of nature. There

is hardly a handicraftsman but uses the figure of it among the implements of his industry. It forms a part of himself, as may be seen when he raises his hands to pray." We have a natural cross on every ship whose sails are spread, and in every yoke that man forms.

That the cross is a pre-Christian symbol there can be no doubt, for abundant proofs are not wanting to show that it was in use in many countries before the advent of Christ on earth, and that even at that early date it shadowed forth eternal life and was the adopted emblem of divinity and power. Among the ancient Egyptians and Greeks, among the Indians, and others, the cross was, in one form or another, in use from the earliest times, and invariably with some very subtle or symbolic meaning. Of its origin we do not dare attempt to speak.

The use of the cross as a symbol of life and regeneration through water is as widely spread as the story of Noah's Ark.

It seems highly probable that the cross as a sign was known to the Celts and Gauls, for it was used in their numismatics. It is supposed that with the Gauls, in some instances, at least, it symbolized the God of water. Among the Celts the form was occasionally adopted for burial, as it was by later races. Engraved examples have been found.

The use of the cross before and after meals was recommended by St. Chrysostom and it was extended to every act, especially on going out, by St. Jerome. Ruffians mentions that every house in Alexandria had its door post, entrance, windows, walls and pillars painted with sacred signs and the second Council of Ephesus required every private house to

possess a cross. With the cross the priest signed the sacrament at consecration; soldiers signed themselves with it when the trumpet sounded for battle; ships carried it; the martyrs' tombs bore it; it was set in the crowns, became the head of the sceptre, and was carried in processions. As a sign the "ancients made it with the hands extended, but with the thumb only." The Greeks made it with the three fingers joined, in honor of the Holy Trinity, towards the mouth from the forehead downwards, in honor of the incarnation, and from the right to the left in honor of the session at the right hand of God.

The use of the cross on the brow in holy baptism, as the sign of faith, is mentioned in the time of St. Cyprian. It was made twice in the Eastern Church but in that of the West only once, with a triple afflation to the old rituals. It was made on the breast in love, on the forehead as a profession, on the arm for work, says St. Ambrose. In science, art, and objects of everyday life the cross appears endlessly.

In architecture the cross has, from a very early date, been introduced, both in general plan and in details, as well as in decoration. Most large churches and cathedrals are built in the form of a cross, with a tower at the central intersection, and many others without the central tower are erected on the same plan. Almost invariably a cross was placed upon the gable or gables of a church, and still is to this day.

In ancient and medieval weapons and in armor the cross in various forms is seen. One of the earliest examples is the cruciform stone hammer unearthed in Denmark. They are supposed to have

been used in sacrificial ceremonies to the god Thor. The central hole, of course, as in the case of all stone hammers, was for the insertion of a shaft of wood or handle. Among early bronze weapons, too, the form of the cross was adopted. The head of the battle-axes of ancient Germany frequently partook of the cruciform. A Greek helmet of the eleventh century has a small aperture in form of a cross. The sword, of course, was generally of a cruciform shape, as was also the dagger.

The plain St. George's cross in heraldry is the simplest form of cross extending to the limits of the shield. The national ensign of Denmark is gules, a cross argent, which was reported to have "Dropped from Heaven."

In Central America, in the ruins found, the cross is seen in many things, on slabs of gypsum; also sculptured on pottery. It occurred among the Mixtecas and in Queredaro in Mexico. White marble crosses were found on the Island of S. Ulloa, on its discovery. In the state of Oaxaca, Spaniards found that wooden crosses were erected as sacred symbols by these ancient peoples. It was revered in Paraguay. In Peru the Incas honored a cross made out of a single piece of jasper. It was an emblem belonging to a former civilization. Probably all these crosses, certainly those of Central America, were symbols of the Rain God.

One striking and elegant form is the cross as the emblem of faith combined with the circle, the symbol of eternity. This design varied in every conceivable manner, and enters largely in the decorative art of past ages as well as that of our own day. Its general form will be easily understood from ancient crosses

found in Ireland and elsewhere. The cross enters into astronomical and chemical signs. The Hindoo monograms of the planets are of various shaped crosses. They differ from ours in detail but still have a strong resemblance.

And the artistic shapes of crosses are interesting. There is the "Cross-fleurette" or "fleur-de-liasee," a plain couped cross, each of whose limbs is terminated with a fleur-de-lis. It is an ancient bearing but not of common occurrence. Crosses formed of the fleur-de-lis are very general in architecture, decoration, and many branches of art. The "cross-avellane" is derived from a bunch of filbert nuts, conjoined in the center, and is said to imply in the

bearer a fruitful champion of the Christian cause.

The "cross-moline," the "mill-rine," which takes its name from the cruciform iron fastenings of millstone, varies somewhat in form, being more or less open and curved at its extremities.

The Maltese cross is elegant in form and is composed of eight points. It was originally worn white, on the shoulder of a black cloak, but afterwards white on a red shield.

The cross-fourchee is one of the simplest and most beautiful designs; often it is mistaken for the cross-moline. The four terminations are cut off at the ends parallel to the limbs. The cross-pattee is generally used when simply executed.

What the Physicist Offers to Color Study

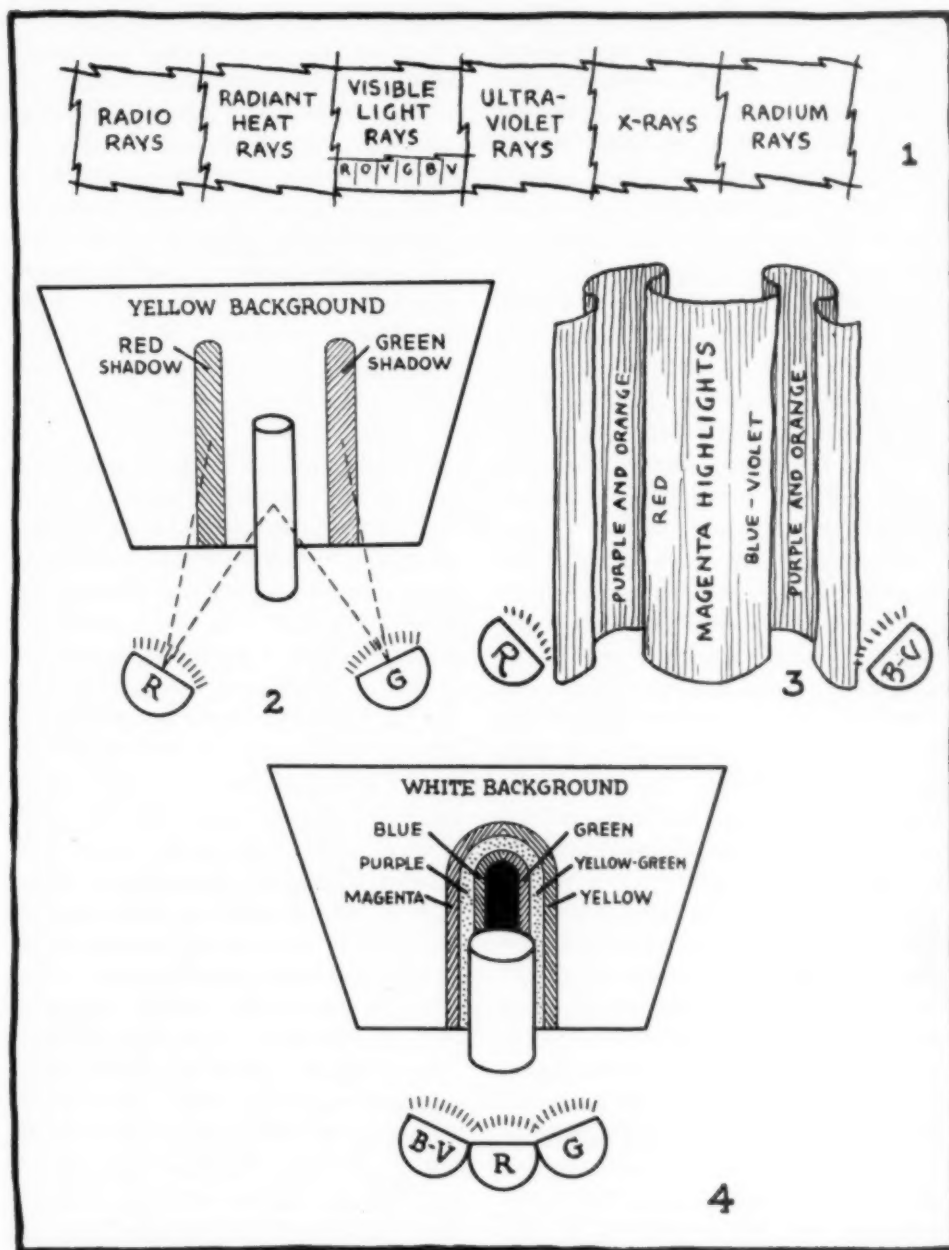
FABER BIRREN

Chicago, Illinois

A BASIC understanding of color science is not, as a rule, necessary in general color study. In other words, the physics of light is quite remote from the emotional side of color use, and scientific deductions add little if anything to the capitalization of beauty. Yet the viewpoint of the physicist is very interesting, and the teacher or pupil who gains only a superficial knowledge of color science finds himself well repaid. He will realize at least, that rays and wave lengths are important things in life, and though they are not strictly involved in estheticism, they are involved in practical matters that help in giving the whole subject of color a happy coherence.

Color, in a broad sense, is supposed to consist of light waves traveling in the ether and vibrating at differing degrees of rapidity. When these waves or rays enter the eye they produce sensations of color. Color thus is light, and it exists completely in white light. That is, a ray of sunlight contains all waves of visible color. If this ray is directed through a prism, a complete rainbow of hues is produced, because the prism itself splits up the ray and "spreads" out all colors, arranging them in a band that runs from red to orange, to yellow, green, blue, to violet.

Red rays have longest wave length and lowest frequency of vibration. Blue and violet rays have shortest wave



A CHART DEMONSTRATING WHAT THE PHYSICIST OFFERS TO COLOR STUDY, ILLUSTRATING THE ACCOMPANYING ARTICLE, LAST OF THREE BY FABER BIRREN

length and highest frequency of vibration. All colors, just as all light, travel at the same speed. But one color takes shorter steps, so to speak, to attain the same distance. For example, if two pupils walk from the back of the room—one taking long steps and the other short steps—and they both reach the front of the room at the same time, the demonstration of color waves is performed. The pupil who has taken long steps has moved like the red rays, and the pupil who has taken short steps has moved like the blue and violet rays. And they both have reached the same destination and covered the same distance in the same length of time.

It is usually very enlightening to find out that only a small portion of the rays that travel in the ether is visible. The complete span is shown in Figure 1. At the low end (waves of longest length and lowest frequency) are the radio rays. Next come the radiant heat rays, then the visible light rays, the ultra-violet rays, the x-rays, and finally the radium rays (which have shortest wave length and highest frequency).

The waves that lie immediately at each side of the visible light rays are quite important to human welfare. At the red end are the infra-red rays, commonly used in hospitals for the treatment of many ills. At the violet end are the ultra-violet rays. These create the vitamin, make photography possible, and promote sunburn. Normal sunlight full of these waves, is essential to life and well being.

The physicist's study of color reveals the fact that in light there are three primaries—red, green and blue-violet. The rainbow is made up of these hues, and the other colors exhibited represent

combinations of them; yellow is seen where red and green overlap; blue is seen where green and blue-violet overlap.

Thus with three colored lights, all other hues can be formed. A red and a green light, shining on a common surface, will form yellow, a red and a blue-violet light will form magenta, and a green and a blue-violet light will form clear blue. And just as the prism splits up white light into the three primaries—red, green, and blue-violet—so will the rays of these three lights combine again and revert to white.

In the classroom simple experiments such as these are very helpful not only in clearing up basic facts about the difference between the physicist's law of color and the artist's law, but in exemplifying these differences. In stage craft and window display lighting, the minglings of the red, green and blue-violet *light ray* primaries are significant. Because colored light mixtures are additive—always working toward white—effects can be achieved that are far more brilliant and spectacular than any possible display of pigments. Colored light is always pure, intense, colorful. And its beauties as an art are today receiving foremost consideration.

Three interesting effects can conveniently be achieved in colored light without a great deal of equipment. It is suggested that one of two methods be employed—either place colored bulbs in red, green and blue in cardboard or wood boxes with one end removed and facing a white cloth screen or, still better, use white bulbs and form the colored illumination by shining the light through pieces of ruby, green and cobalt glass. Colored glass in these three hues can be purchased almost anywhere.

The first experiment is to create hued shadows. Refer to Figure 2. An opaque object, preferably a tall cylinder, is placed before a white screen. From two sides red and green light are shone. Where the two lights mingle on the background a bright yellow is formed. Then where the cylinder cuts off the red rays a brilliant green shadow appears, and where the green rays are cut off a brilliant red shadow is seen. This effect is most striking. Incidentally it explains why shadows in nature are mainly bluish. Sunlight is yellowish in character, sky illumination is bluish. Thus if the rays of the sun are cut off by a tree, a house, or some object, the shadow, receiving reflection from the sky, appears bluish or tinted with blue.

A second and more majestic experiment is explained in Figure 3. Here two colored lights are directed from opposite sides upon a piece of white or gray cloth hung in generous folds. With red and blue-violet, or cobalt, a most colorful and elusive beauty is formed where the two lights overlap, are cut off, and otherwise mingled by the interference of the drapery folds. With red and cobalt (the example illustrated) where the two colors mix on the highlights, a brilliant magenta is formed. Where the red is cut off, the shadow is deep blue-violet. Where the cobalt is cut off, the shadow is pure red. Then, on the turns of the folds, where the two lights are combined in various unequal proportions, tints of purple and orange are subtly evident.

The combination of green and blue-violet, or cobalt, is second best. Here the highlights are clear blue, the

shadows green and deep blue-violet, and the miscellaneous tints yellow and pink. The combination of red and green forms yellow highlights, red and green shadows, and pale blue and orange miscellaneous tints.

The third experiment, diagrammatically shown in Figure 4, is always magnificent. Here the three primaries, located one next to the other in three illuminants, are directed simultaneously upon a flat white background in front of which is an opaque object, perhaps a cylinder as suggested for Figure 2. Where all three lights are equally diffused, the background area is white. Where a shadow is formed by the cylinder the fringe of that shadow is a perfect rainbow, the hues of blue, purple and magenta running out from one side out of blackness and the hues of green, yellow-green and yellow running out from the other side as illustrated. It is important, however, that each color have its own light behind it and that the three be placed side by side and not too far apart.

Pupil and teacher alike quickly grasp the physicist's law of red, green, and blue-violet primaries upon experimentation. In fact, the simple color tricks outlined above combine fun with education, and it is strongly advised that they be carried out. It is little trouble to make the colored light boxes, and pieces of colored glass or electric bulbs are quite inexpensive. The teacher should also secure a prism (which costs about seventy-five cents) and use it on sunny days to show the brilliant color band it produces.



Faces—What They Are Bent to Be

WALTER G. TROUT
York, Pennsylvania

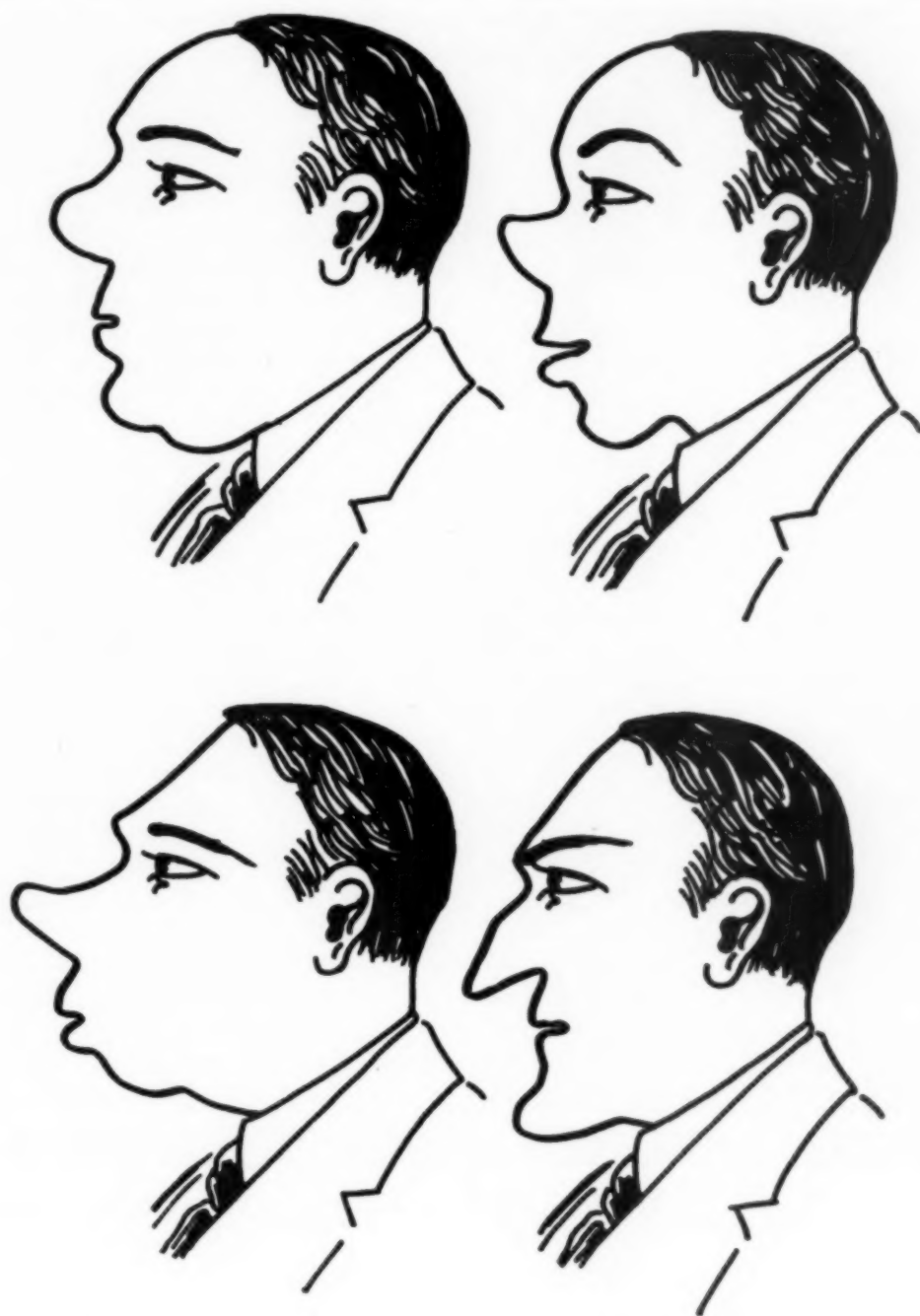


EVERY child likes to draw caricatures. This is especially true of pupils in the upper elementary grades and in junior high school, where cartooning clubs are popular. It serves as a means of pleasure and expression of ideas. From the school children of today will come our caricaturists and cartoonists of tomorrow, a group of people who wield great influence on the reading public by their wit, humor and satire.

There is usually much waste in time and material before skill is acquired in any line of work, when our methods are haphazard. Before a child can draw a

clever caricature, there must first be some study of facial features and personalities, together with practice in drawing them. We know that personalities and features are not duplicated, but they can be classified roughly into type groups.

A good way to start pupils in the fundamentals of cartooning is to have them make cards using covered wire for the profile. They are simple to make and are made in the following way: draw a head, side view, with pencil on white cardboard; ink in all of the drawing except the profile from hairline at



CARTOON FACES MADE WITH BENT BLACK ELECTRICAL WIRES TO FORM THE FACIAL OUTLINES. ONCE THE OUTLINE NEEDED IS SECURED THE PROFILE IS THEN SKETCHED BEFORE EXPERIMENTING FURTHER

Remove all covering from both ends of the wire—about $\frac{1}{2}$ —and shove the uncovered wire thru the card and sew it against the under side of card. Fasten here.



Drawing should be made with lines the same color and thickness as the wire.

the forehead to the neck. Next get covered wire (for electrical wiring), its size depending on the size of the drawing, as it can be purchased in many sizes. Black wire is best unless one wishes to have the entire picture, ink and wire, in a color. One can remove the thread cover of wire leaving the black rubber covering; this works well. Bend the wire roughly into shape of facial profile to estimate the length needed and cut a few inches longer as the ends are later fastened under the card, thus shortening it. Remove all covering

from the ends of the wire for a distance of an inch, more or less. Pierce a hole through the cardboard where the forehead meets the hairline and another one where the neck meets the collar. Place the part of the uncovered wire through the holes and sew to the board on the under side. Better results are obtained if eyebrows are also of wire, since the various positions modify expressions. Sew these in the middle so that the ends can be curved into various shapes.

Now you are ready for the fun. See how many kinds of foreheads, noses, lips and chins you can shape! There is no limit to the number of profiles you can make, and all done much quicker than drawing and no waste of material. A slight change of features and you have a new caricature. When you get some unusual results make a sketch of it on paper before experimenting further. Heads of animals may be worked out in the same manner as human heads. Also excellent results can be secured by making very large easel cards to be used as a stunt in an art program, vaudeville, and in connection with a chalk lecture. The writer has given it a trial in this way and found it quite successful. With a little practice, some good jokes, it will serve as a pleasant surprise in a varied school program.





PRELIMINARY SKETCH AND FINISHED COLORED CEMENT TILE BY TED SWIFT. MODELING IN CLAY OR WAX AND A PLASTER CAST NEXT MADE WILL PERMIT ANY NUMBER OF COLOR CEMENT TILES TO BE PRODUCED

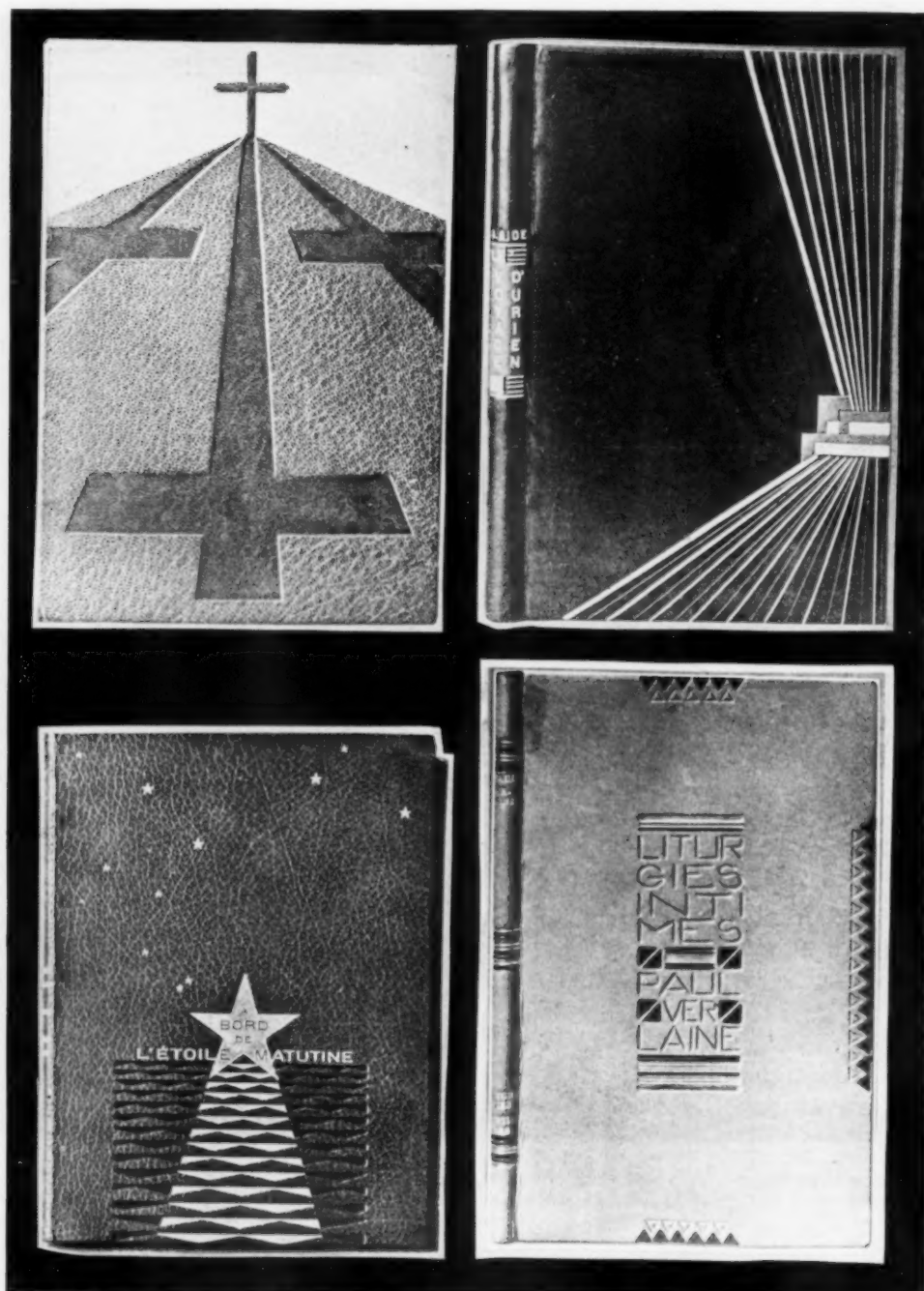
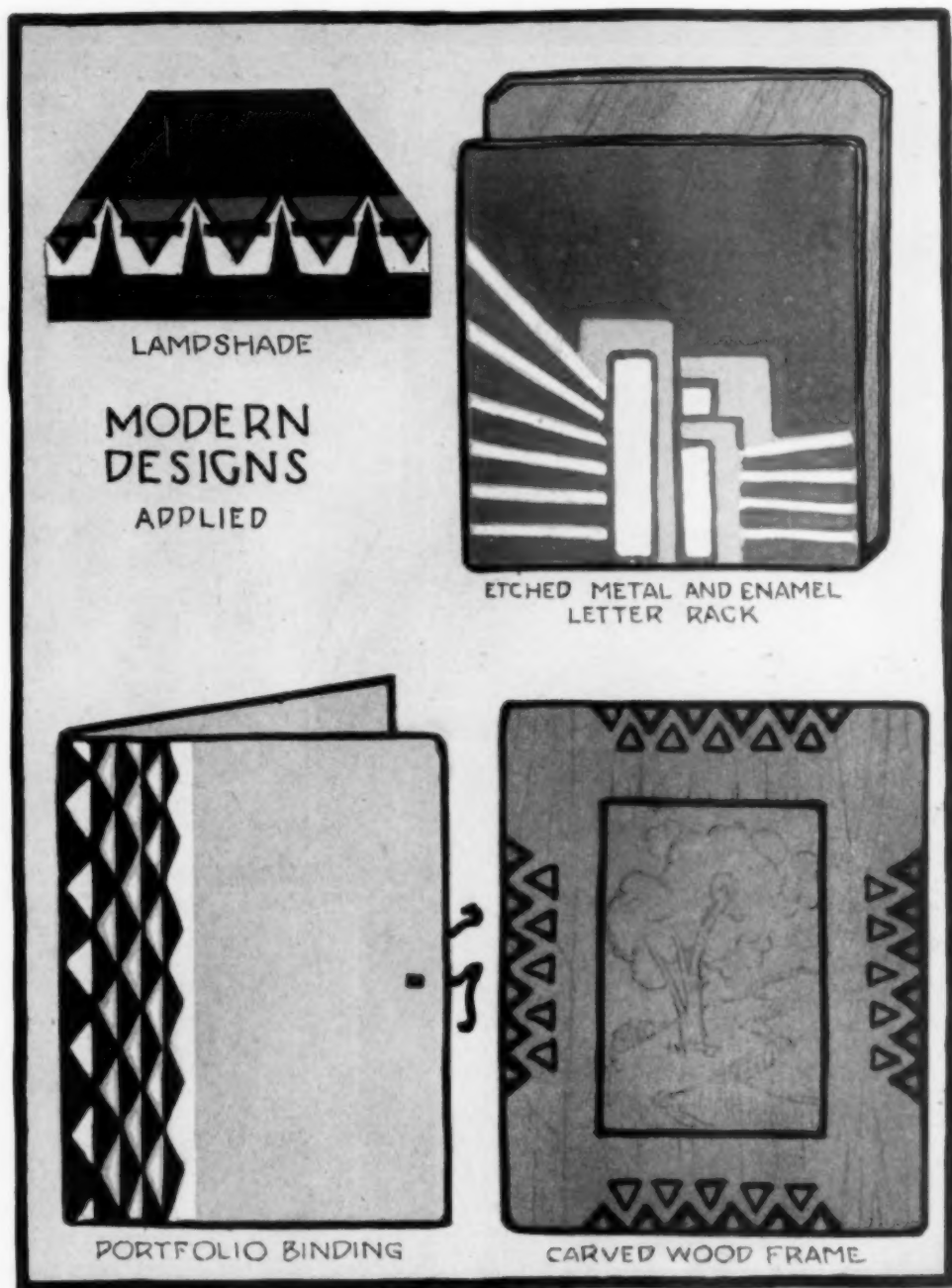


PLATE 1 FROM "THE ART OF THE BOOK," MODERN ART PORTFOLIO
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MODERN DESIGNS FOR APPLICATION PLANNED FROM THE PORTFOLIO PLATE ON THE OPPOSITE PAGE.
DECORATION FROM ONE OBJECT FOR USE IN PROPER RELATION TO ANOTHER PURPOSE IS A GOOD
DESIGN CLASS PROJECT ON DESIGN UNITY OR SUBORDINATION

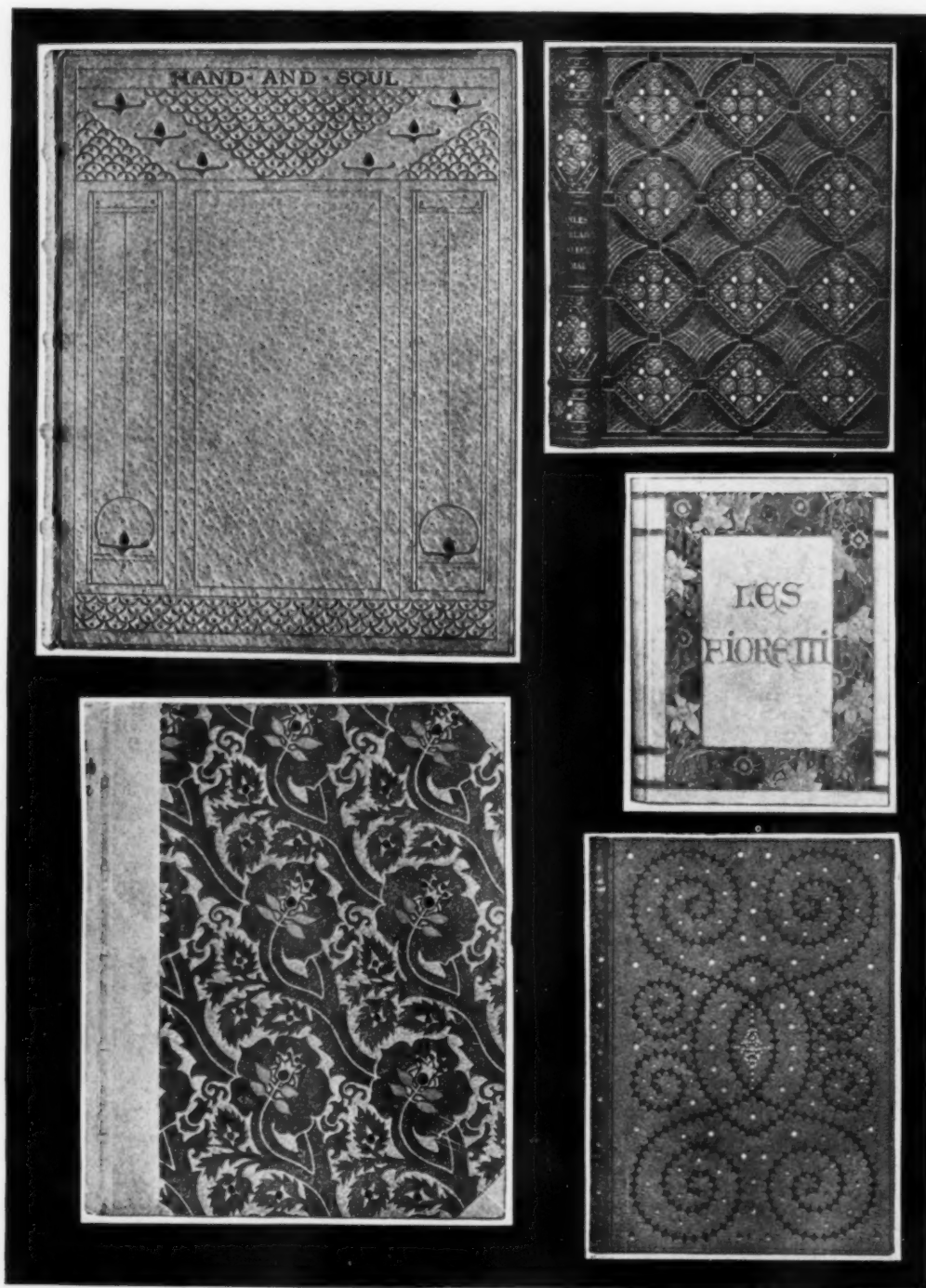


PLATE 8 FROM THE PORTFOLIO "THE ART OF THE BOOK," ONE OF THE SET OF TEN MODERN ART PORTFOLIOS ISSUED BY THE DAVIS PRESS, INC., WORCESTER, MASSACHUSETTS



MODERN DECORATIVE FORMS FOR MODERN HANDICRAFTS ADAPTED FROM THE MODERN BOOK DESIGNS ON THE OPPOSITE PAGE. POTTERY BOOK ENDS, FUTURISTIC VASE, FOOTSTOOL WITH LEATHER TOP

The School of Industrial Art of the Art Institute of Chicago

CHARLES F. KELLEY

Assistant Director, Chicago, Illinois

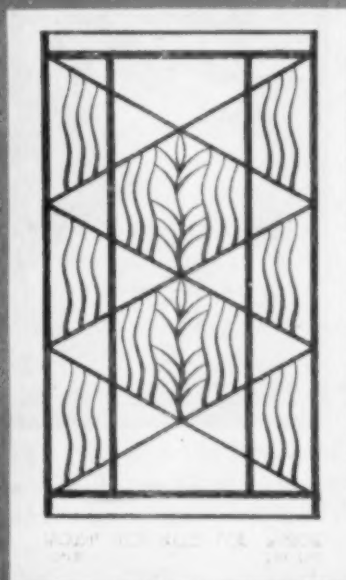
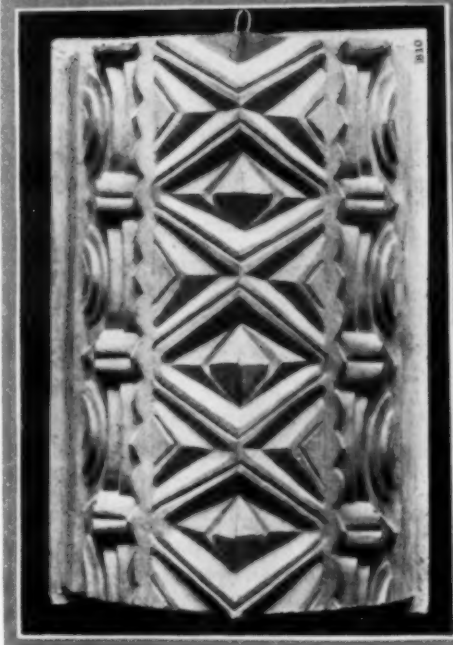
IN response to the demand for art in all branches of our activities, and to meet the need for designers for American industries, the Art Institute, two years ago, formed a School of Industrial Art. For some years an organization of manufacturers of Chicago and vicinity, called the Association of Arts and Industries, had been raising funds for this purpose, and last year the General Education Board of the Rockefeller Foundation granted an appropriation to assist in the work. At first it had been intended to organize a large school somewhat upon the apprentice system with the idea that the industries would thereby get rid of a troublesome part of their activities in breaking in raw material, but as the plans progressed it was seen that that was the wrong line to follow, and the trustees of the Art Institute, which conducts the largest and one of the oldest art schools in the country, were asked if they would conduct such a school if organized.

The Art Institute was not willing to enter the field of industrial art on a program laid out by others, for they had been paying a great deal of attention to the subject in their department of design and felt that a pre-apprentice school was not the right idea. Finally, it was agreed that the Art Institute should have a free hand, which resulted in the organization of the present school. The object of this school is to train the highest type of designers that the industries can use, and

even to raise the standard of these industries so that they will be demanding constantly more accomplished artists. If this can be brought about there will then be no need to import designers from Europe, as is now being done. The training in industrial design in Europe has been far more intelligent and intensive than in America, but Europeans do not immediately understand the needs of America, nor the American point of view, and a long period of adjustment is often necessary before they can work to advantage. We cannot, therefore, develop a true American art through the use of foreign designers.

The School of Industrial Art is a wheel within a wheel, as it is a highly specialized school within the larger school. Its students are taught practical requirements from the beginning, and half of the fourth year is spent working in an industrial plant under actual production conditions. The principal activities at present are along the lines of printing and advertising art, architectural sculpture, which includes cutting in wood and stone as well as the working out of mouldings and architectural decoration, interior decoration and furniture design.

The work of this department alone filled two galleries in the annual school exhibition in June and ranged from working drawings for lighting fixtures and furniture, and plaster models of



WROUGHT IRON, SCULPTURE AND ARCHITECTURAL DECORATIONS DESIGNED
IN THE SCHOOL OF INDUSTRIAL ART OF THE ART INSTITUTE OF CHICAGO

architectural details, to a large terra cotta garden fountain, executed in lustrous black glaze, pottery, seats and tables, lamps, textiles, block-printed fabrics and handsomely printed illustrated booklets. There was decorative sculpture in wood and in stone and also in ceramics.

As the school has become better

known, the demand for registration has been so large that it is necessary to enroll the students on a competitive basis. All students entering the Institute school take the same courses during the first year, and begin to specialize with the second year. On the basis of their first year's performance they are admitted into the School of Industrial Art.



A BIG BUG COMES TO TOWN
FROM A DRAWING BY A STUDENT IN THE SCHOOL OF
INDUSTRIAL ART OF THE ART INSTITUTE OF CHICAGO

Poster Lettering

D. BATTERBURY

Port Arthur, Ontario, Canada

FOR whatever purpose a poster is required—no matter whether it be to convey the expression of ornamental or pictorial design or to serve merely as a simple statement of fact—lettering of some kind almost invariably figures on it. And although on first thought this part of the work might seem comparatively simple, requiring little artistic ability, yet in reality good lettering, well proportioned, well spaced and neatly carried out, requires considerable nicety of eye judgment and hand execution. The drawing of letters and the arrangement of them in groups may not need the imaginative and creative power necessary to pictorial work, but it is nevertheless a fact that just as an artist's or painter's individuality—pleasing or the reverse—enters unconsciously into his pictures, so does the poster or showcard artist's enter into his letters; in them is seen his individual sense of form and symmetry.

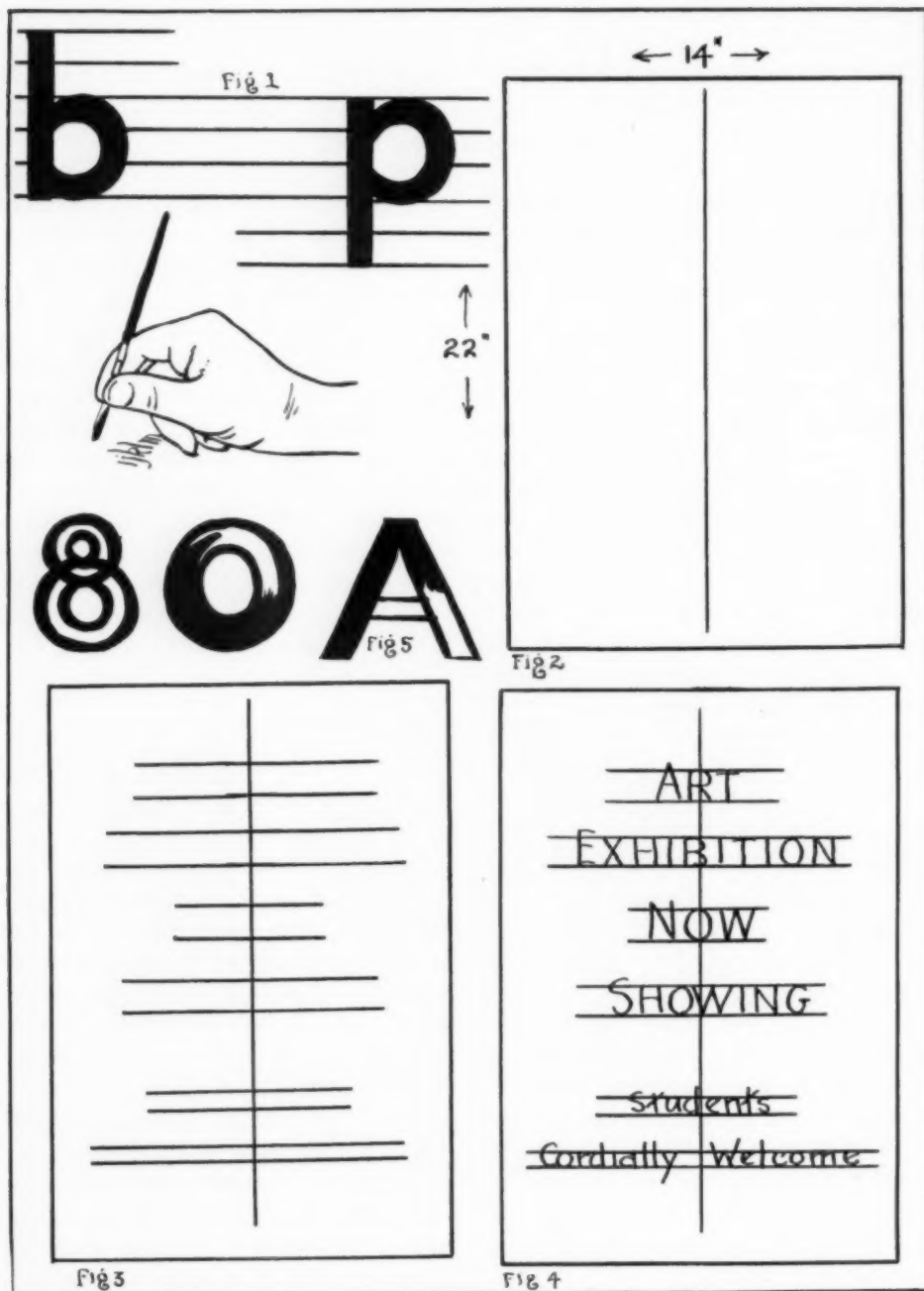
Lettering, however, like pictorial art, is much a matter of training. But unlike the latter, good lettering so much depends upon what might be termed "mechanical operation" and practical application that it can be acquired very much quicker and grasped much more readily by the majority. And once the fundamentals of letter design and grouping are learned, it is but a quick advance to a wide and versatile art.

Let us deal with some of these fundamentals practically and consider, first, peculiarities and points in reference to

certain letters of the alphabet; and second, how to go about the lay-out and making of a simple lettered poster.

Although there is no definite rule for the proportion of width to height in individual letters (for the narrow, closed up lettering is just as correct as the wide, open variety), the most ideally proportioned letter is undoubtedly that which is a midway compromise of the two, having neither the cramped appearance of the former or the rather straggling characteristics of the latter; in other words, a nice proportion for the majority of the letters is as 4 is to 5 in ratio of width to height. This is true of the capital or "upper case" letters A, B, C, D, E, F, G, H, J, K, L, N, O, P, Q, R, S, T, U, V, X, Y, Z, and of the smaller or "lower case" a, c, e, n, o, r, s, u, v, x, z, the four-fifths ratio in each of the letters given being determined by their greatest width and greatest height. In the case of the smaller letters b, d, f, g, h, j, k, p, q, t, y, while of course the body of each will be the same proportion as those previously mentioned, a nice ratio of body height to total height or depth is as 3 is to 2.

With regard to the remaining capital letters M, W, and I, the two former, to be of consistent proportion with those previously discussed, should be in the ratio of $5\frac{1}{2}$ width to 5 height, while the latter (I) will, of course, lie in a very narrow confine, depending for width on the type of alphabet used (if it is of the "spike-spur" variety, e.g. I, it will



LETTERING FOR POSTERS IS A NECESSARY KNOWLEDGE BUT ITS ARRANGEMENT OR DISPLAY IS AN IMPORTANT ADDITIONAL PROJECT. FIGURES 2, 3, 4 SHOW SUCCESSIVE STEPS IN LETTERING ARRANGEMENT

require more room than the plain block, e. g. I). In the smaller, m, w, and i the same laws of proportion will obtain.

Bearing in mind these points concerning letter proportion, let us consider the designing of a simple poster or display card employing the simplest and most effective kind of letter, the block letter (widths of strokes everywhere the same and without any form of terminal). For the purpose of illustration, suppose a medium sized poster is required (say 22" x 14", a stock size of card) with the words "ART EXHIBITION NOW SHOWING—Students Cordially Welcome"—the lettering to be done from top to bottom.

The first procedure is to measure off the center of the card from left to right, ruling a light line down vertically through this (Figure 2). Now before attempting to space out the lettering, it will be well to consider the requisite prominence of the phrasing and what total quantity of lettering is to be included. The phrase "ART EXHIBITION NOW SHOWING" is obviously of the greatest display importance and therefore each word should be in capital letters of suitably large size. This is what is termed the "primary" phrase. The "secondary" phrase "Students Cordially Welcome" will, of course, be much smaller as it has not such importance, but it should not be so small as to appear insignificant.

Now, having marked the center of the card, dot off along this central line trial positions for the two phrases, arranging the word spaces to allow of convenient sized lettering for each phrase. It will be found, in this particular instance, that each of the four main words "ART

EXHIBITION NOW SHOWING" requires a separate line for good sized lettering (say $1\frac{1}{2}$ " lettering), while the secondary phrase will be effectively treated with, say $\frac{3}{4}$ " lettering in two lines—the word "Students" on the first line and "Cordially Welcome" on the second. Therefore, four large letter dimensions and two small ones will be required in all with a convenient space separating the two phrases (Figure 3). Rule off light horizontal lines through these positions.

Having arranged the vertical position of the words, the next step is to balance them off centrally from side to side. A good plan whereby this central position may be arrived at is to count the number of letters to each word and thus determine their center. For instance, "ART" being a three-letter word, the "R" will lie exactly on the card's center line, and the "A" and "T" equidistant on either side. Thus with the other three main words. Where there is more than one word to a line the space or spaces in between words should be counted as a letter and the center of the whole group determined as if the group were one word.

After, then, deciding upon the center of each word or group of words, proceed to sketch them in lightly in the spaces provided, keeping letters close together and words distinguishably apart (Figure 4). If for some reason or other the words, after being sketched in, are found to lie out of centre, adjust lightly to the correct position.

The lay-out of the poster is now complete; the next point of consideration being the drawing in carefully of each letter. In show card work proper, no careful drawing is made by the expert,

the painting in and correct forming of the letters being done entirely by a flat-edged sable brush fanned out the full width of the strokes. But on the assumption that the student is not conversant with show card work, such careful drawing in, preparatory to brush work, is the obvious course.

For $1\frac{1}{2}$ " block lettering, about $\frac{1}{8}$ " thickness of letter gives nice proportion and solidity. When drawing in letters, care should be taken that the thickness is uniform throughout, as nothing looks worse than letters of odd widths. With regard to the secondary phrase at the base of the poster, lettering $\frac{1}{16}$ " thick will be in convenient proportion.

The best brush for both the small and large lettering is a small pointed sable—

say a Number 3, artist's quality—and in using this it will be a good plan first to outline all letters carefully with a thin brush line, keeping each stroke clean, direct, and neat, and paying particular attention to true vertical horizontal directions. This done (black or colored showcard ink or India ink may be used), fill in the letters taking care to keep the brush strokes within their confines so that all edges remain clean and even (Figure 5).

The work is now complete with the exception of rubbing out, when perfectly dry, all pencil marks that may be apparent.

If the various fundamental points discussed in the foregoing are adhered to, a very presentable poster should result.

Applied Modernism

EDWARD W. MATHEWS

Chicago, Illinois

THIS great forward movement in art, modernism, is truly a rational, practical trend. Modernism does not mean shooting stars, and triangles, warring lines and the like. Certainly it is not the insane thing many think it to be.

Modernism is to me an extremely general thing—vast, unsounded, individual and practical. No one word expresses it quite as well as *freedom*. In art as in government, freedom means revolution in the beginning, accounting for many apparently strange and erratic things that have occurred. But modernism is also freedom plus rationalism or freedom with thought. As with thought, emotion drops away, so through ration-

alism it becomes a philosophical matter rather than an emotional one. Emotion, you know, does not last on canvas. It thrills us a moment, but only thought brings power to our creative work to make it permanent.

Not long ago I read that the reason people still stand in awe of primitive art is that there is thought force behind all the creative work of primitive peoples. The native makes an idol or talisman only to wish someone well or evil, or to pray, and these things not being matters for amusement, he uses all possible thought concentration in constructing the object. His decorative art motifs are nearly all symbols, full of meaning and often connected with his religion.

Given utmost freedom, a person or thing usually formulates itself into the simplest form. This simplicity is the inevitable outcome of freedom and also results in frankness, which is apparent in modern literature, drama and music as well as in painting, sculpture and drawing.

But what has all this to do with art teaching?

The art teacher today has all humanity in her hands. What sort of influence will this modernism bring her pupils? What will they become in thirty more years? Some will develop into mechanics, others into business people, with perhaps one artist among them. Should they all be trained as artists or should they be helped to make art a solid part of their lives to improve and beautify the work they are to do for the future? This might be termed an ideal angle, this new idea of training children that art in the abstract does not exist, but that art is an essential part of the individual life, that art to be real must also be useful.

This is not a unique idea. You will find it in Bulwer-Lytton's "Coming Race," and I have no reason to doubt the esoteric sincerity of the work. In the story, the author, as the leading character, finds the ideal civilization, Utopia, to have no art in the abstract, but sees the people rather indulging in painting for individual amusement only. Further, in one incident he is impressed by the beauty of the plows used by the tillers of the soil and discovers art to be a working part of everyday life there. Everything was beautiful—even the tools, but nothing was beautiful and useless.

All this leads up to the matter of training for the future. These children

in your hands can be led on to a perfect state, not in a generation, to be sure, but to the future, nevertheless.

If we had ourselves been trained as children for the future, America would have, perhaps, been admitted to the Paris Exposition in 1925 instead of being left out with no creative art of her own. Perhaps we would not be manufacturing and buying radios hidden—as if we were ashamed of our mechanical progress—in Italian Renaissance cabinets, as if Savonarola had twisted the dials with ease. Perhaps we wouldn't be delving into the art of the past and proselyting what we find by forcing it to fit modern living conditions. Perhaps our electric lights would be frankly what they are instead of synthetic candles and candelabra. What an hypocritical age this manages to be. We would certainly not be lagging in industrial art if we had been trained for the future. The child of today should expect like progress tomorrow. But it may be that we can catch up. By training the children in the proper art attitude we can at least help them to more beautiful and more sincere lives.

Now, first of all, this demands that the teacher be sincere. It means also that every teacher help the child or individual rather than dictate to that individual. Every child has a natural artistic instinct, something intuitional in the manner with which he makes selections of beauty. He responds quickly to the stimulus of nature, too, at an extremely early age. All we have to do is be aware of this instinct in every child, and help him express it, holding that naïveté which makes way later for studied simplicity.

Three dimensional work can accomplish much in this way and industrial

art can do likewise. Any work both useful and beautiful will accomplish the same end.

Further, this will involve teaching the natural laws of color and their practical application. The child knowing all that color accomplishes in a reasonable way can use it to further his own individual end. The same is true for the psychology of line. Teach the child the force of a straight line, what a curve does, how lines influence one another and the individual as well. Teach him to use

this knowledge in his daily purchases, in selecting clothes, for example. Decorative knowledge also is extremely useful. Design in the abstract should be taught, and the child helped to create new shapes and forms, and to find and recognize beauty in the commonest things.

Art, then, must be made a part of living before it can do much for man. It must be beauty and efficiency at once. It must be a natural state for tomorrow's man if humanity is to move on.

Pastel—a Fascinating Medium

JULIA W. WOLFE

New York City

IF YOU are going to try pastel drawing, study the work of Madame Lebrun, if possible, for it has many beautiful qualities. There are others, among the greatest of whom we find Whistler, Degas, and Besnard, and do not overlook them, either.

The most beautiful effects can be obtained with few colors. Pastels come in various degrees of hardness. The beginner needs only the soft French pastel for the main body of the work and any kind of hard pastel for the detail. A limited palette, you might say, is sufficient. Here is a list for a good palette to begin with: Intense black—white (cream and pure white); yellow—lemon yellow, chrome yellow, yellow ochre, pale yellow; red—purple lake, crimson lake, light red; blue—cobalt, Prussian, indigo, ultramarine; green—emerald, olive, sap, grass; brown—Vandyke, French, and raw umber; gray—pale, blue, green. This outfit will cost not more than two dollars.

Of course, you will need something to draw upon. Pastel can be used upon almost any surface, but some surfaces are better than others. A standard pastel paper can be obtained at any art-supply shop. If you cannot get it, use paper with a rough texture, a manila paper, or a parchment surface is good, or a fine sandpaper. Even the surface of blotting paper will do.

Pastel requires different handling than does the pencil. It is not suited to fine line work; your best results will come from using it to block in shapes and masses with broad lines. You must realize at the beginning that the medium is not suited to detail work.

Always keep your work as simple as possible; bring out only the essential parts of the subjects you are working upon. If you want to work in the sky in a landscape, take cobalt blue pastel and scribble here, there and everywhere in the space allotted to the sky until you have a closely woven network of lines.

Then proceed to rub it in with your finger until you have a smooth, even surface; but be sure that your finger is neither damp nor oily. Treat all masses and shapes in the same way, no matter how big or important they are.

When you begin to sketch from nature, provide yourself with the following equipment, aside from the box of pastels: drawing board to which you can attach the paper with thumb tacks; an easel, for without one you will find it necessary to hold the board on your knees; and a camp stool.

Select a subject that has not too much detail—a scene through sand dunes with a large expanse of the ocean and sky in view; a rolling meadow with a large tree or two; a clump of fine trees with a well near by—these are all good subjects to begin with.

First, sketch in your subject very lightly with a piece of charcoal, indicating only the big masses and essentials. Dust off the superfluous charcoal and begin your color work. Choose the largest mass of local color and lay it in as broadly as possible. If you are drawing a meadow, you will no doubt find the greatest amount of local color in the green grass. If you are sketching the beach and the ocean, the largest mass of local color will be the sky or the sweep of the sea. When you have blocked in the largest mass, proceed to do the next largest, and so on through the whole of your sketch, until you have put in the smallest. Take care to get your color values right, that is, make the distance less distinct, with more blue or gray in it than you use in the foreground.

When you have established the chief color values in your sketch, focus your center of interest. To do that, pick out

the part that is most interesting and attractive in your subject and either heighten the intensity of its color or give it greater finish, and so make it the first spot your eye falls upon when you look at the sketch. You may have to use hard pastels for that, for finish usually means going into detail quite a bit.

Use your judgment about rubbing in the pastel. Some artists like to have their work very smooth and therefore rub in the pastel a great deal, others prefer to leave it in a sketchy state. After you have made four or five sketches you will be able to determine which method appeals to you the more. The best results are usually obtained by combining the two methods, the sky, for example, may be rubbed in smooth and the grass and leaves of the trees may be left with the rough technique of the untouched pastel drawing.

A finished pastel drawing has a character quite different from that either of oil or of water color. Pastel seems to have a soft ethereal quality that makes it an admirable medium for treating subjects with poetical feeling and imagination. Pastel is handy and easy to apply. It requires no mixture of colors, and no washing of brushes. And if you make mistakes they can be corrected by using small pellets of bread, neither new nor moist nor so stale as to be brittle. Press the bread gently against the spot from which you wish to remove the pastel, and if that does not remove all of it use a soft eraser.

It is difficult to "fix" a pastel drawing as you would a charcoal drawing. The only good protection is to mount the drawing behind glass.

After a few experiments you will find pastel a most fascinating medium for drawing.

Decorative Gourds

CAROLINE L. DICK

Art Teacher, Ensley High School, Birmingham, Alabama

AMONG the craft objects one finds in old Mexico are the lacquered gourds. The shops and markets are gay with them, from the tiny ones used in jewelry to the huge fruit bowls beautifully designed and lacquered. In doing these the natives mix the colors with oil from an insect. They apply a coat of one color and polish for hours at a time, members of the family taking turns. Over one color another is added and polished, and then the top coat is cut away, leaving the design in relief. They lacquer boxes and chests in the same manner.

After two sojourns in the land of the Aztecs and the Toltecs, of the Modern Indian Craftsman, I decided to study the art of gourd painting at the Ensley High School. Certainly, no problem ever proved a more glorious adventure.

The symmetrical, odd and amazingly contorted shapes! What we didn't find out about gourds! Gourds, the wayward, the capricious, the stately, the whimsical! As one man remarked while he stood before the large case our collection occupied in the Birmingham Public Library during the month of April, "Well, gourds don't care how they grow, do they?"

The shape of the gourd determined the decoration, and such fun they proved to be! There were fish and snakes, slimy, sleek, colorful, grotesque, fantastic. A penguin, a violet and yellow penguin with enough red-orange and yellow-green to brighten him up.

There were Alaskan totem poles in

gay colors. Some gourds lent themselves to Egyptian and Grecian motifs, the natural background being left. Chinese designs and Hindu dancing girls!

The huge gourd in our collection has a history. An old lady in the vicinity of the school brought this one down from Sand Mountain when she was a little girl. She has cherished it ever since, and she boasts that it will hold an even bushel of grain.

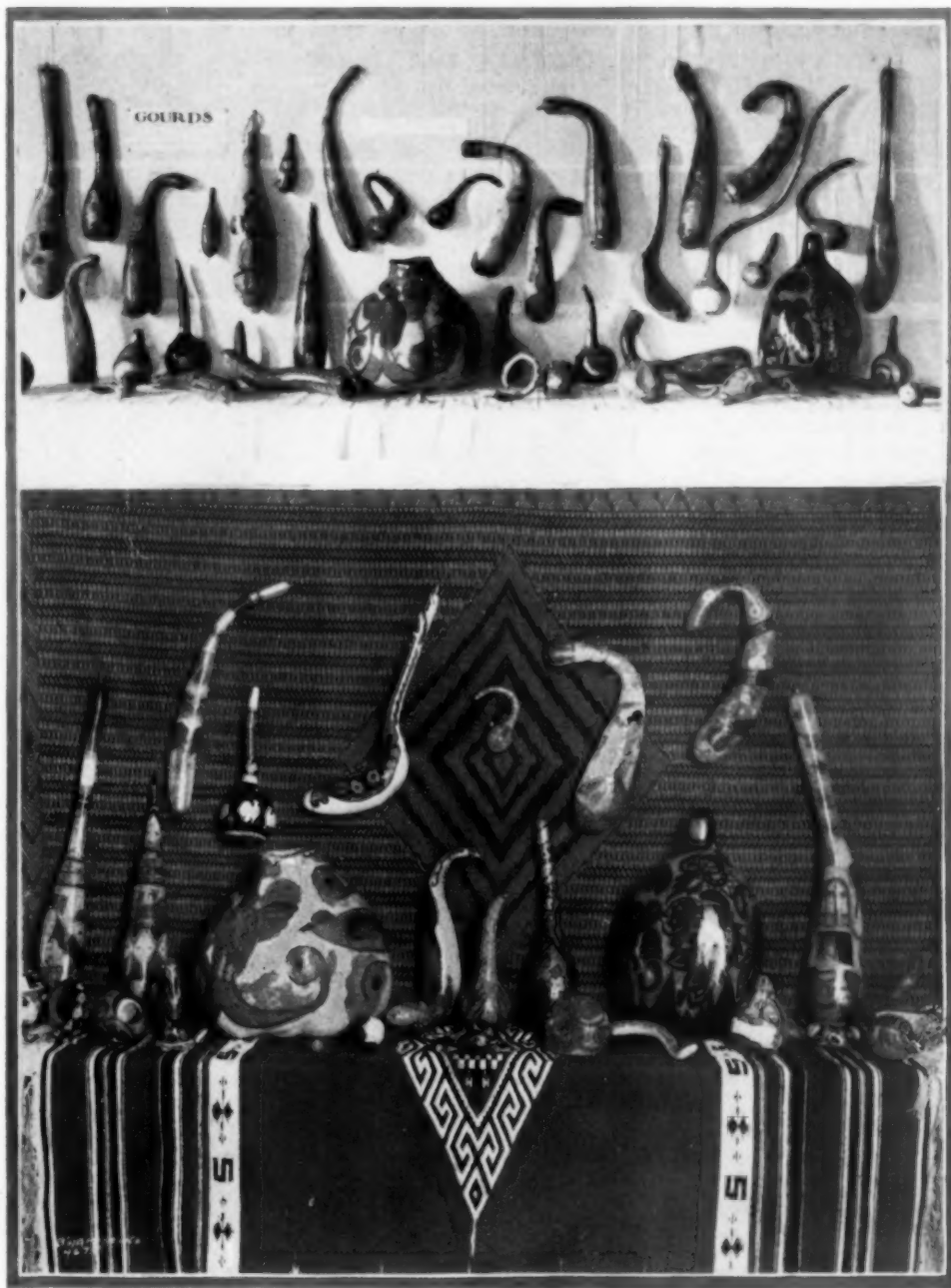
Another very large one which we decorated in Chinese red and black also has a history and plays a part in a romance. For seven years it has been tossed about in a garage near the school. "They are decorating gourds over at the high school; let's give them this one," said the little lady one day.

"Well, not on your life," answered her husband. "Why, I got that gourd when I got you." And so he did, for the day he brought his bride down the mountain to live in Birmingham he picked up the gourd and put it in the car, and he has been carefully driving around it and placing it out of the way these seven years since.

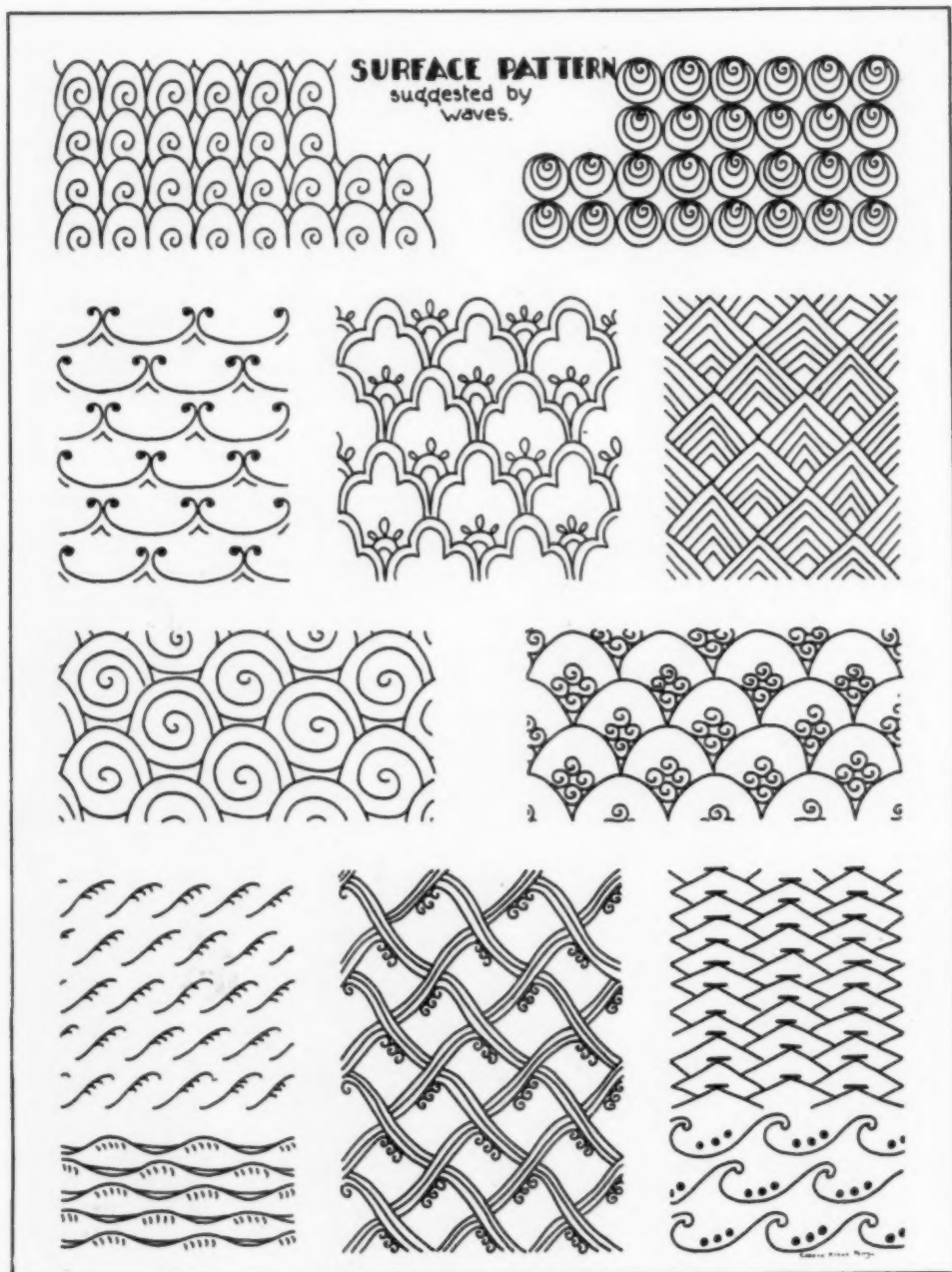
There is a joke in the art department that the children enjoy. Some teacher whom they know well comes in and exclaims over our ever-increasing collection of painted gourds.

"How do you do them?" she asks.

A twinkle goes 'round and then somebody is brave enough to reply, "We paint the seeds and plant them and they grow that way."



GOURDS DECORATED BY THE HIGH SCHOOL STUDENTS
OF ENSLEY HIGH SCHOOL, BIRMINGHAM, ALABAMA

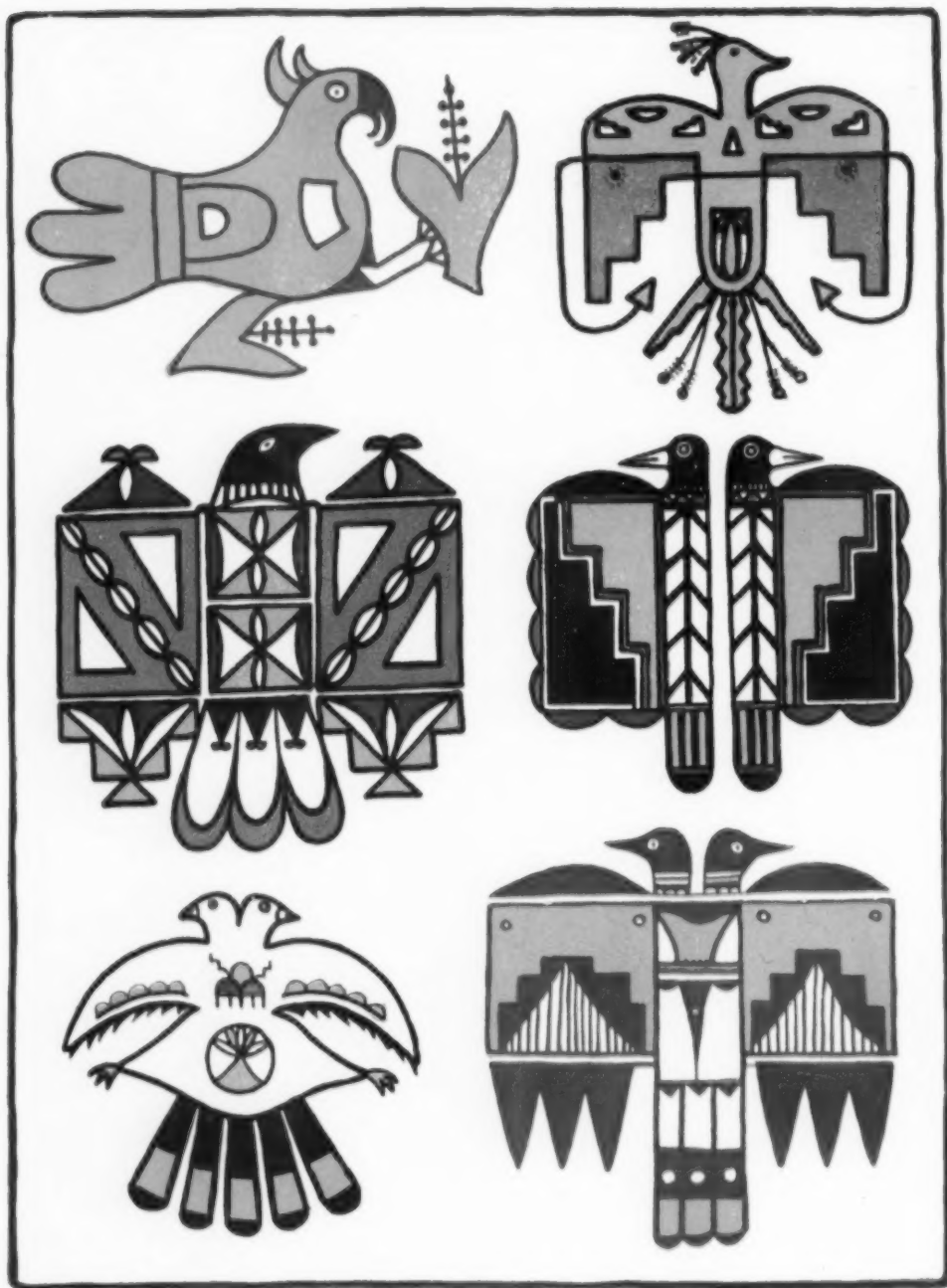


WAVE PATTERNS SUGGESTED BY WATER WAVES FROM THE HIGH SCHOOL PUPILS OF EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA



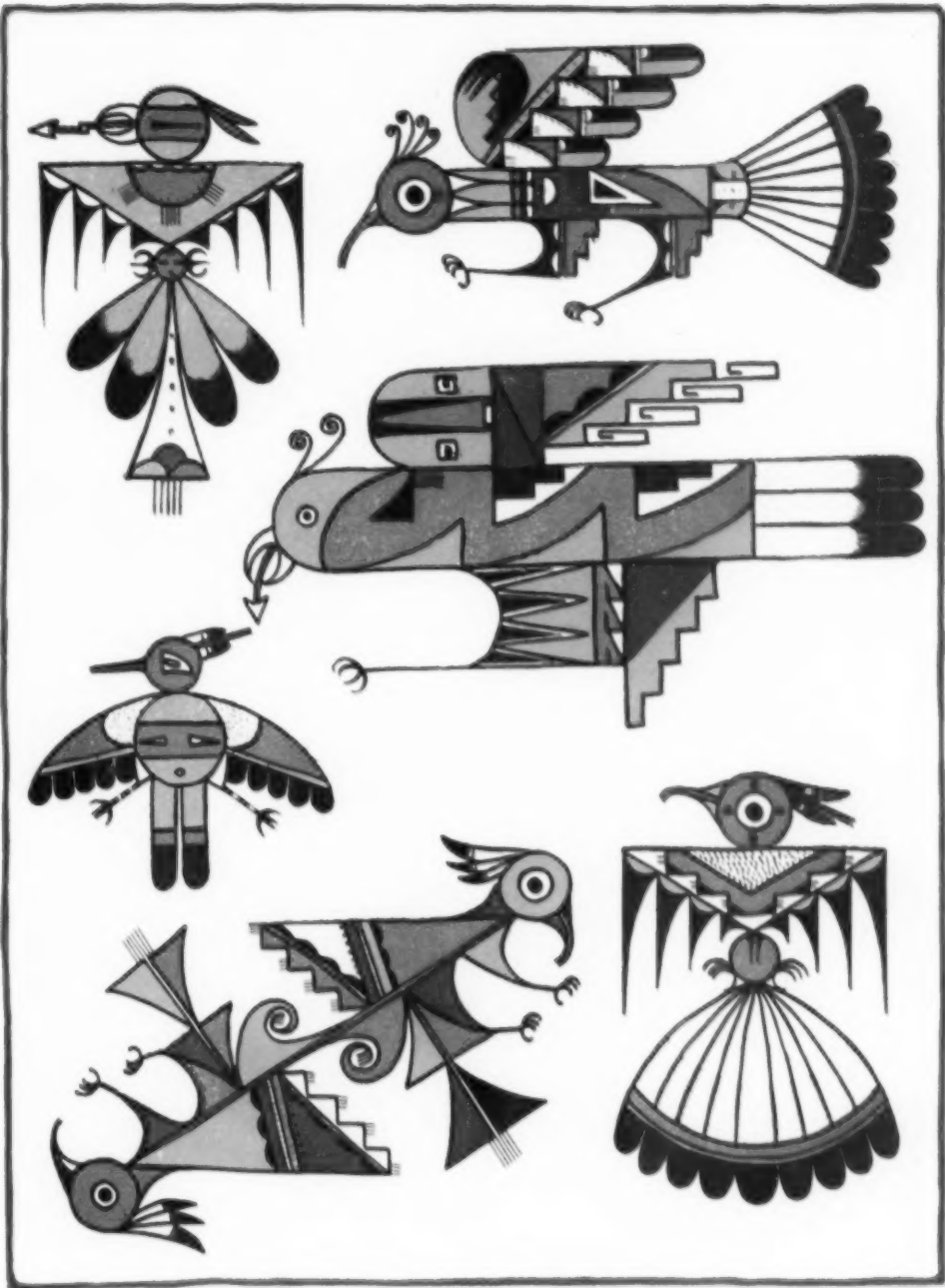
A SPRING DECORATION, LAMB AND BLOSSOMS, BY GERMAN SCHOOL PUPIL

The School Arts Magazine, May 1931



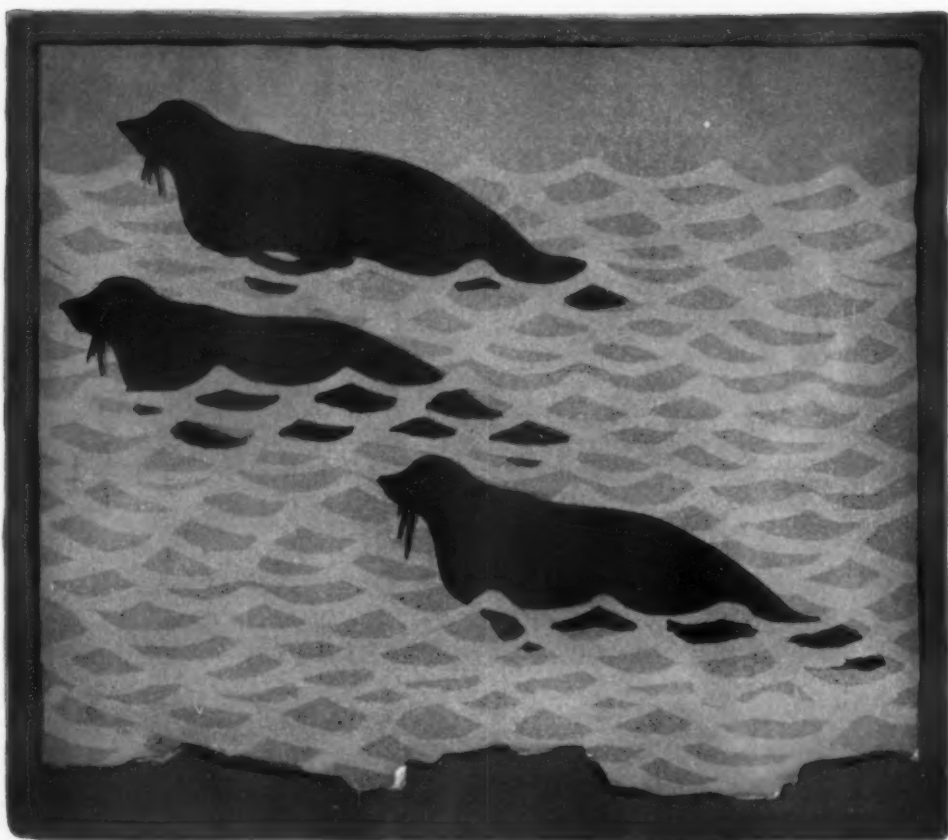
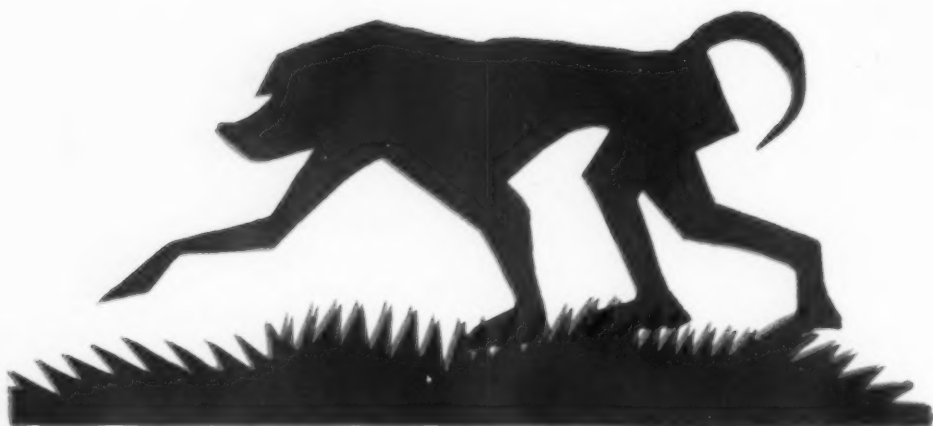
THUNDER BIRD DESIGNS BY ACOMA INDIAN PUEBLO SCHOOL CHILDREN

The School Arts Magazine, May 1931



THUNDER BIRD DESIGNS BY YOUNG SAN ILDEFONSO INDIAN ARTISTS

The School Arts Magazine, May 1931



MENAGERIE POSTERS IN CUT PAPER BY GERMAN SCHOOL CHILDREN

The School Arts Magazine, May 1931



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Democratic Participation in an Art Exhibit

ELSIE POST LONG

Supervisor of Art, Demonstration Schools, Northeast Missouri State Teachers College, Kirksville, Mo.

FOR some time it was the opinion of the teachers and supervisors in the elementary demonstration school that something must be done about the annual art exhibits; they were not keeping step with modern trends in education.

What was the purpose of such exhibits in public schools? Were they to entertain or were they to instruct? Were they to exploit the work of the talented minority or were they to give a fair representation of the activities of the majority? Should they be limited to painting and drawing or should they show the interrelation of art and other school subjects?

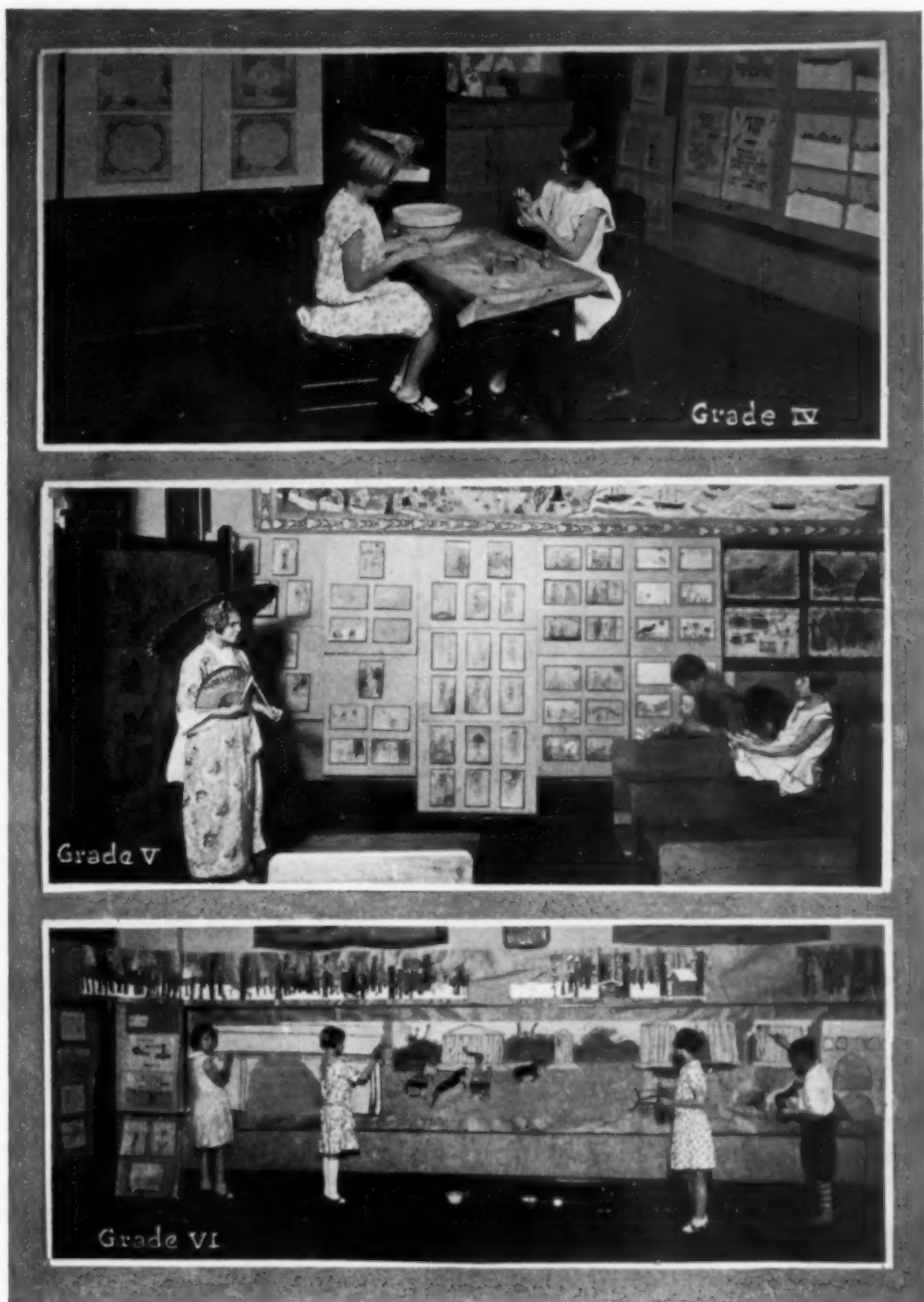
We had been holding no annual art exhibit for we were opposed to the traditional custom of mounting the work of a few talented children and filling the

schoolrooms and halls with the mounts and inviting the public to see them. We had visited too many such exhibitions and had seen stilted, lifeless drawings, paintings, very good in technique, perhaps, but featuring the work of a small percentage of the children. Many of the pictures had been touched up by the teacher or art supervisor in order to make them look as finished as possible. Since the work was frequently judged by adult standards, the teachers felt that they had to exhibit products that looked as near as possible like the work of adults. The whole affair was too often artificial, even to the point of dishonesty in many instances.

The demonstration school faculty realized that we owed it to our patrons and to the teachers' college students who were studying elementary education



GRADE I—ORANGE CRATE FURNITURE DEMONSTRATION OF DINING ROOM SET
 GRADE II—TEPEE AND POTTERY PROJECT. CHILDREN MAKING COIL POTTERY
 GRADE III—BLOCK PRINTING THE TITLES ON THE CORNER OF THE SCHOOL MAGAZINE



GRADE IV—DEMONSTRATING PUPPET HEADS MADE FROM CLAY

GRADE V—CHILDREN DRAWING FROM A MODEL

GRADE VI—CHILDREN PAINT A FRIEZE WHILE VISITORS LOOK ON

to have a time near the close of the school year when we might say to them "Come, see what we have been doing during the entire year, not what we have prepared for exhibit purposes only."

Ours is more or less of an activity school. Since we believe in children creating and participating, that philosophy must be reflected in our annual exhibit. As the result of our thinking we inaugurated—

A DEMONSTRATION EXHIBIT

The first time we held the demonstration exhibit, it was more or less of an experiment. We were demonstrating a theory as well as art work. We didn't know whether it would appeal to the public or not; although we knew our children pretty well, we were placing responsibility upon them in a new situation and we couldn't foretell just how they would react. Before the evening was over, we had no qualms about our theory working out beautifully in practice and it is now an established part of our regular year's work.

The organization of the demonstration exhibit is as follows: guides identified by official badges are stationed in the halls and classrooms to conduct the visitors through. The guides in each room are children from that grade. In the first grade, one finds six- and seven-year-old children ready to show him and explain to him the mounted pictures, sandtable or any other work of that type. Then there are groups of children sitting at tables around the room demonstrating how to draw ducks, or how to cut paper tulips, or showing daddies how a real carpenter makes chairs out of orange crates, or telling of

some other activities in which they have been engaged during the year.

In the second grade, in addition to the mounted work, one is likely to see an Indian tepee eight or ten feet high with "real" Indians carrying on the pursuits of their people, making pottery by the coil method, weaving a basket, making a bow and arrow, and so on—and they are not posed for the exhibit. The children enact for the benefit of the visitors the very things that they did earlier in the year when they were studying Indian life. In this same grade one would be almost sure to find children demonstrating how they made their mother's Christmas gift by the tie-dye method.

It would take too much space to tell of all the demonstrations and explanations going on in each room. Among the many interesting ones might be:

1. The covers of the school magazine being block-printed.
2. Tapestries made when studying life in the castle.
3. Story of rubber represented in a series of stage settings.
4. Historical friezes.

We feel sure that our results justify our point of view and the effort we are making with our demonstration exhibit because:

1. Practically every pupil is participating in one way or another and taking almost full responsibility for making the evening a success. The teachers are scarcely in evidence at all.
2. An ideal life-situation is provided for developing qualities of leadership, self-control and cooperation.
3. Unusual opportunity is given for oral expression.

4. Parents realize the informational value of such an exhibit and say to us, "I didn't know that one could learn so much in one evening as the children have taught me this evening."

Accompanying this article are exact copies of the programs as they were given in 1928 and 1929.

DEMONSTRATION—EXHIBIT

GREENWOOD SCHOOL 7.30 May 16, 1928

Guests are asked to allow the guides in the hall and rooms to take them to the exhibits and demonstrations. A list of the demonstrations going on in each room follows:

Grade I

"The Work of the Rainbow Fairies"—Paper cutting and crayons
Paper folding
Costume design
Freehand drawing
Dutch picture show

Grade II

Color mixing—Tie-dyeing
Clay modeling—Plasticine
Weaving
Circus
Eskimo life
Indian life

Grade III

Color values—water colors
Clay modeling—clay, flour
Pastoral life—Oriental rugs
Adair county history
Lettering

Grade IV

"Color Families" Charts
How the picture is printed on the Quarterly Record
Paper tearing
Geography project—Swiss sandtable
Picture show

Grade V

Opposite colors and their uses
Stenciling with wax crayons
Action figures
Pose work
Geography project—Rubber plantation

Grade VI

How the title is printed on the Quarterly Record
Sky pictures—water colors
Spatter work
History project—Medieval castle
A "Citizen-ship"

SECOND ANNUAL

DEMONSTRATION—EXHIBIT

GREENWOOD SCHOOL 7.15 May 3, 1929

TO OUR GUESTS:

You will help the children greatly in taking care of the crowds if you will visit the rooms in the order named below and if you will follow the directions given by those children who have been officially designated to act as guides.

Although it is contrary to traffic rules, *please keep to the LEFT in ALL rooms.*

Besides the mounted work in each room, you will find special exhibits and demonstrations. Take time to see each one of them in its entirety. If the exhibits or demonstrations are not clear, feel free to ask all the questions you care to.

Grade I

Japanese exhibit and tea
Paper cutting
Freehand drawing
A foods' project
Booklets

Grade II

Indian exhibit and demonstration weaving
Color mixing—Tie-dye work
Bell River Farm—A sandtable
Costume design
A circus

Grade IV

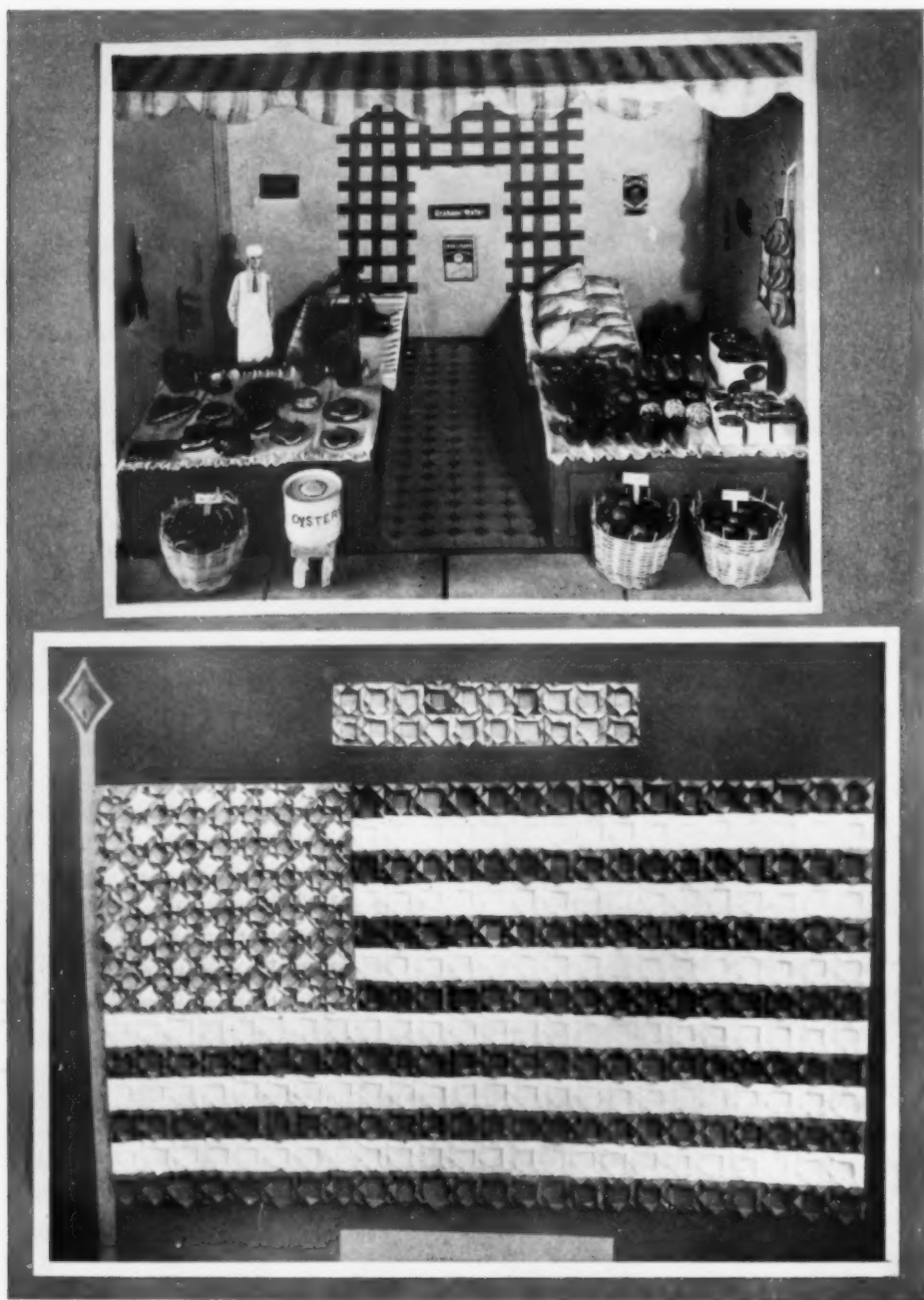
Moving pictures
Chalk talks "Safety First"
Designing with crayons
Color families
Booklets
The Congo Region—Sandtable
Picture study—A living picture

Please go upstairs by the West Stairway

Grade VI

Medieval castle
Medieval tapestries
Stippling

(Continued on page ix)



MODEL STORE AND FOLDED PAPER FLAG PRODUCED BY THE PUPILS
OF JANE L. FULTON, SUPERVISOR OF ART, PORTLAND, INDIANA



BOOK PLATES CUT ON LINOLEUM BY THE PUPILS OF HELEN
M. WALLACE, ART SUPERVISOR OF WOODBURY, NEW JERSEY

Robinson Crusoe in Shadow Land

DOROTHY B. KALB

Art Teacher, Wilson Teachers College, Washington, D. C.

THE story of Robinson Crusoe has been worked out so often on sand-board and in dramatization that a different form of activity may be interesting to teacher and children alike. Last year our second grade presented it in shadow pictures with the help of their critic and student teachers.

After the story had been introduced the children drew pictures in colored crayons to illustrate the incidents as they were developed. Then one day we discussed the possibility of drawing with black crayon only, to make silhouettes. A series of silhouette story pictures for Robinson Crusoe helped here to show the class how an all black picture tells the story.

From the drawing of silhouette pictures we went on to the thought of being the silhouette ourselves. A sheet was stretched across the end of the cloak room, where we had the most concentrated light from a window, in the darkest part of the second grade domain. The children enjoyed posing behind it and letting the class guess what they were representing. Finally came the idea of working out the whole story to present in assembly.

The screen on which the shadows were thrown was made of four sheets sewed together. This was stretched at the front of the assembly stage just behind the stage curtains.

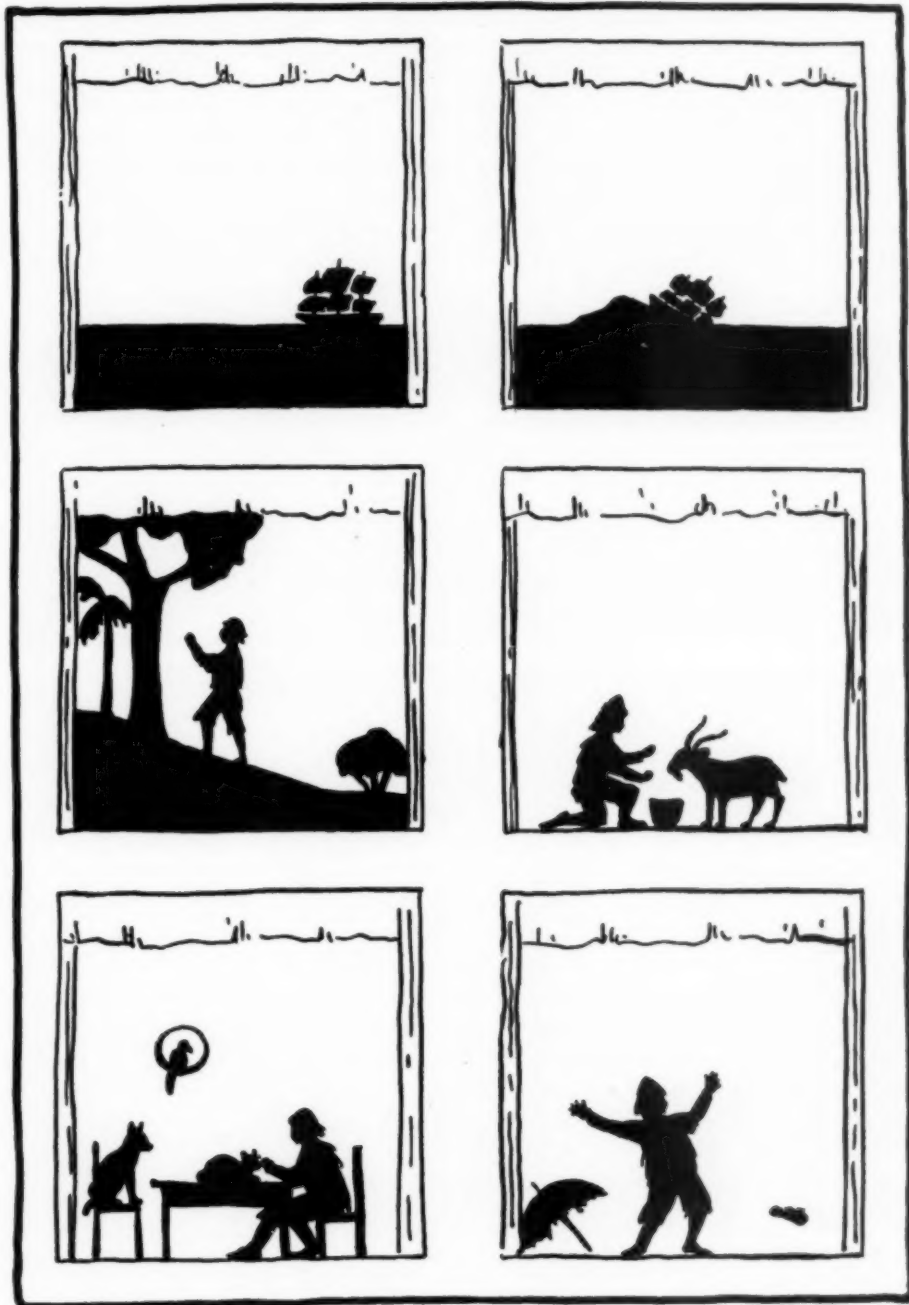
If the stage has no better arrangement for throwing a strong concentrated light behind the screen, a powerful bulb in a

metal lined box may be placed on a chair or table a few feet behind it. There must be no fringe of shadows. The front of the stage and house are in darkness during the performance.

The only actors were Robinson Crusoe and Friday. The children made Robinson a suit of clothes of brown Canton flannel fringed at the edges to suggest fur. Friday wore the one-piece night garment used by small boys. The various objects and animals in the scenes were cut from heavy cardboard. Their size had to be determined by comparison with Robinson. The children drew the patterns. These objects were pinned against the sheet with card holders and pins. The class selected the scenes and chose one child to describe each while the curtains were closed during the changing of pictures. Music of appropriate character was played during the performance. Some of the scenes were perfectly still. In others, movement was introduced quite effectively.

The first one showed the sailboat which carried Robinson from England across the ocean. A heavy piece of material, like black Canton flannel, was stretched across the bottom of the sheet. This represented the ocean and was high enough to let a small boy crawl along behind it, moving his flat cardboard boat along the horizon from side to side.

In the second scene a hump was made in this black base to suggest a small island, or large rock. The boat struck



THE SHADOWLAND PICTURES SHOWING THE STORY OF ROBINSON CRUSOE, PRODUCED BY SECOND GRADE CHILDREN UNDER THE DIRECTION OF DOROTHY B. KALB, ART TEACHER, WILSON TEACHERS COLLEGE, WASHINGTON, D. C.

this on its course, amid storm music, and sunk almost out of sight.

Then followed a still picture in which Robinson stood looking at the tree in which he hoped to spend the first night after the shipwreck. The story of his swimming to shore was told between the scenes by the child already mentioned.

Almost any of the scenes from the story may be represented. A few of ours were "Robinson Feeding his Goats," "Robinson Cooking," and "Robinson at Home with His Pets." "Robinson Sowing Grain" made an interesting one for the moving silhouette. The child walked slowly across the stage close behind the screen throwing grains of rice out of a little bag at his side.

Of course the thrill of the story came

with "Finding the Footprint." After that came Robinson with his foot on Friday's head to show the latter's submission; and our class insisted on one with the two children sitting together showing Robinson teaching Friday to read.

The end came with sighting the ship in the distance and then the return of the big boat, a repetition of scene one in reverse direction.

Throughout the preparation for this assembly the grade teacher found her opportunities for teaching reading, writing, etc. The art teacher found plenty of material from her point of view, also. Finally, the audience seemed satisfied, voting the assembly one of the most enjoyable of the year.

A Study of Musical Instruments

MILDRED R. YOST

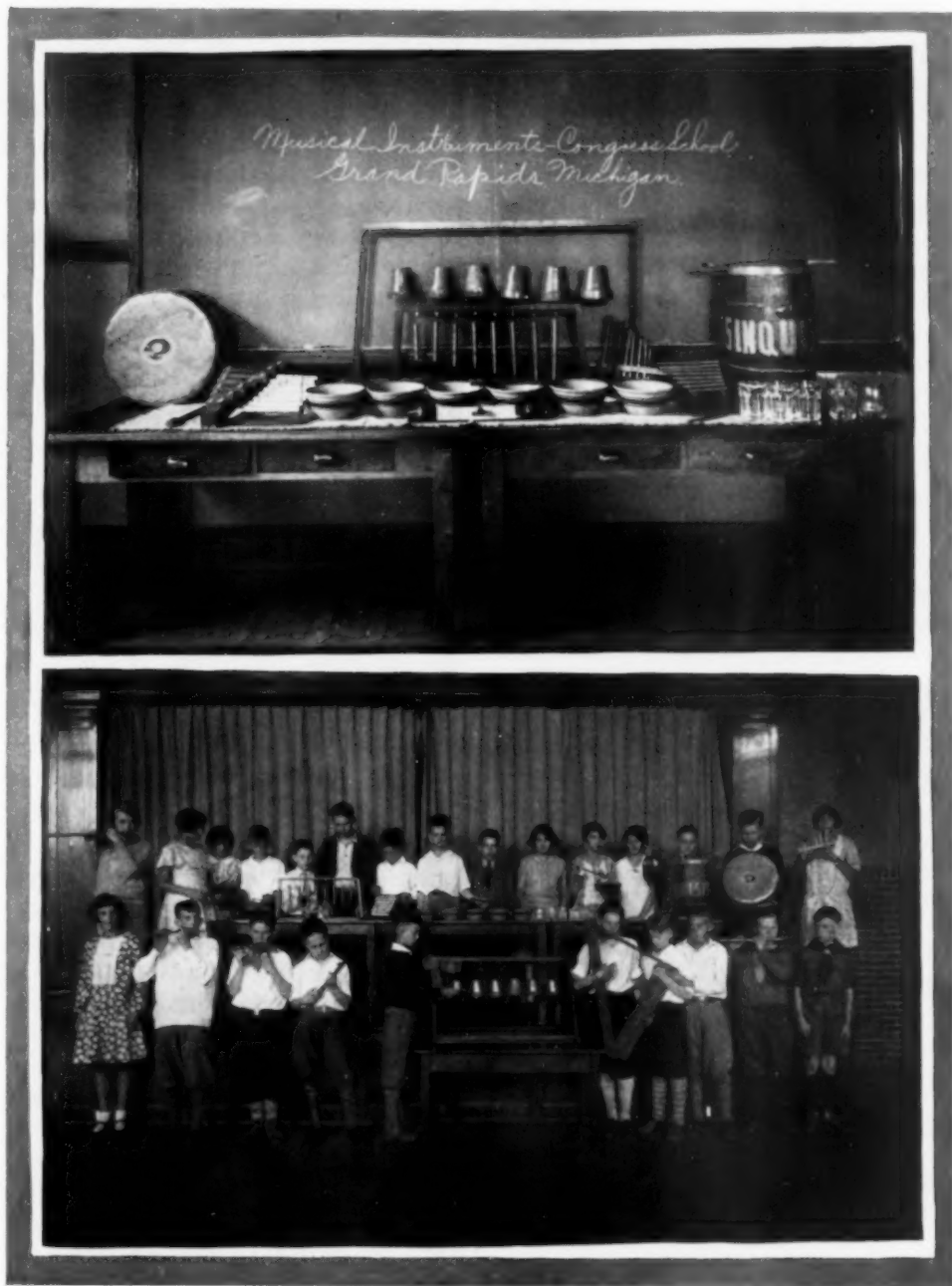
Grand Rapids, Michigan

THIS study was carried on in an advanced sixth grade in a school where the children have an average or above average home training, environment and background. It covered a period of about twenty-four one-hour activity classes in the Industrial Art room, in addition to time spent in research in the home room. Every child in the class of forty boys and girls did not make an instrument but by group organization each child helped on the making of one. Did they enjoy it? When we permitted, the children deprived themselves of recess, came early, stayed late and would have taken them home to spend leisure time on the experimenting.

Each child who made or participated in the making of an instrument either played an original or familiar melody. The art room was fortunate in having three small supply cupboards in which the children practiced when the instruments were completed.

During the last week of school the children entertained their mothers and other guests with a program showing, in an interesting way, their work for the year. Their "recital" and reports on the musical instruments were especially interesting.

Each child chose the instrument on which he wished to work and study. He delved into the encyclopedia, music histories and other reference books sent out



THE GROUP OF MUSICAL INSTRUMENTS MADE BY THE CHILDREN OF GRAND RAPIDS, MICHIGAN. THE INSTRUMENTS ARE NOW RETAINED AS A PERMANENT EXHIBITION AT THE CONGRESS SCHOOL IN GRAND RAPIDS. BELOW IS SHOWN THE INSTRUMENTS IN USE BY THE JUVENILE BAND

by the public library at our request. Individual experimentation and original instruments were encouraged. Some biographies of famous composers were given consideration. A demonstration was given for the other children of the school. One of the music houses of the city has asked for the collection of instruments to be exhibited in one of their windows. The collection has been labeled and is to be a permanent exhibit at Congress School.

The children brought as many of the materials as possible from home and the rest were supplied by the industrial arts teacher from a monthly fund provided by the school board for extra expenses. The brass tubing, strings for the harp, sheep pelt which was tanned for the drum head, the drugs for the tanning, parchment paper, the oil stain and varnish were the materials which were financed by the monthly fund.

The following instruments were completed and demonstrated.

1. *Drums*

One made from parchment paper and a cheese crate did not prove satisfactory in tone. One of the boys brought a barrel from home. A sheep pelt was tanned and de-haired for the head of the drum. The club name "Inquisitive Workers" was painted on by the committee. This one was so satisfactory that there was quite a discussion as to why the boy who brought the barrel should not be permitted to take it home. Since beginning the study one boy on this committee has his father's promise to buy him a drum.

2. *Marimba*

Well-seasoned oak wood was used. Seven blocks of wood varying $\frac{1}{2}$ " in

length from $5\frac{1}{2}$ " x 1" x 1" to $8\frac{1}{2}$ " x 1" x 1" were laid on a felt pad glued into grooves chiseled from oak stick, 2" x 2" x 14". After different experiments it was found a spool fastened to the end of a dowel rod produced a fair tone. "Yankee Doodle" was played by one of the girls and the other played an original melody.

3. *Monotone*

This instrument consisted of a movable wooden bridge and a single steel string. The scale was produced by moving the bridge.

4. *Flutes*

Several flutes were made by sawing a bamboo fishing rod so that one end was closed by the natural joint. The holes for mouthpieces and tone were burned into the wood. "America" proved to be the favorite melody on the flutes.

5. *Pan Pipes*

The smaller joints of the bamboo rod furnished the keys for this instrument. These were fitted into holes in a strip of bass wood 1" x 1" x 14". Experimentation proved that the smaller the diameter and shorter the pipe the higher the tone. "America" proved to be the popular tune on this also.

6. *Harp*

The boys who made the harp used basswood. Steel guitar strings were purchased for them when the harp was ready for the strings. Were they pleased when they saw the strings? They themselves purchased the pegs. They played a brief original composition on the harp. Had time permitted they planned on building a sounding box to see if that would improve the tone.

7. Bells

There are many kinds of bells and many objects on which bell-like tones can be produced.

(a) An $8\frac{1}{2}$ " brass tube cut in lengths varying $\frac{3}{8}$ " attached by thread to a wooden frame produced lovely clear tones. One of the boys who worked on this composed an original melody. The other played a melody familiar to him since studying violin. A wooden mallet was used. Much experimenting was done before it was decided which mallet produced the best tone, and which kind of thread was best for stringing up the tubes.

(b) Eight $\frac{1}{4}$ " brass tubes, varying $\frac{3}{8}$ " in length from $2\frac{1}{2}$ " upward, laid on a felt covered frame and tapped with a wooden mallet produced lovely tones.

(c) One of the boys brought a $\frac{3}{4}$ " iron water pipe from home. This he sawed into lengths so as to make a complete octave. These were laid on a felt covered frame made by the children. The tone was not as fine as the brass tubing but learning digressions and the fun of making the instrument repaid for the rather poor tone quality.

(d) Ordinary flower pots vary in tone. Tap them with a wooden mallet and you shall see. One of the boys brought six from home and arranged them on the frame so that he was able to play "America" on the instrument.

(e) Kitchen bowls produce lovely tones. The boy who experimented on the bowls said at the parents' program, "I don't consider this much of an instrument but you ladies, the next time you're baking cake, remember

you're using bowls on which you can play a tune."

(f) Glass tumblers partially filled with water can be arranged so that different tones are made, depending on whether the glass is tapped on the side or rim.

A trip to the band instrument company of the city was planned but failed to materialize.

Our big aim in the study was not to produce a band or orchestra but throughout the study we planned to realize the following aims:

1. Better citizenship by having the child meet life situations and solve them by open-minded discussion, experimentation and perseverance.

2. Wise use of leisure by an appreciation of the beautiful in music and also by developing the creative instinct.

3. Worthy home membership by having the child adjust himself to the situation.

4. Healthful living by

- (a) Developing desirable emotions and discouraging undesirable reactions.

- (b) Teaching proper safety measures in case of accidents, minor ones which often occur in a classroom.

5. Character formation by

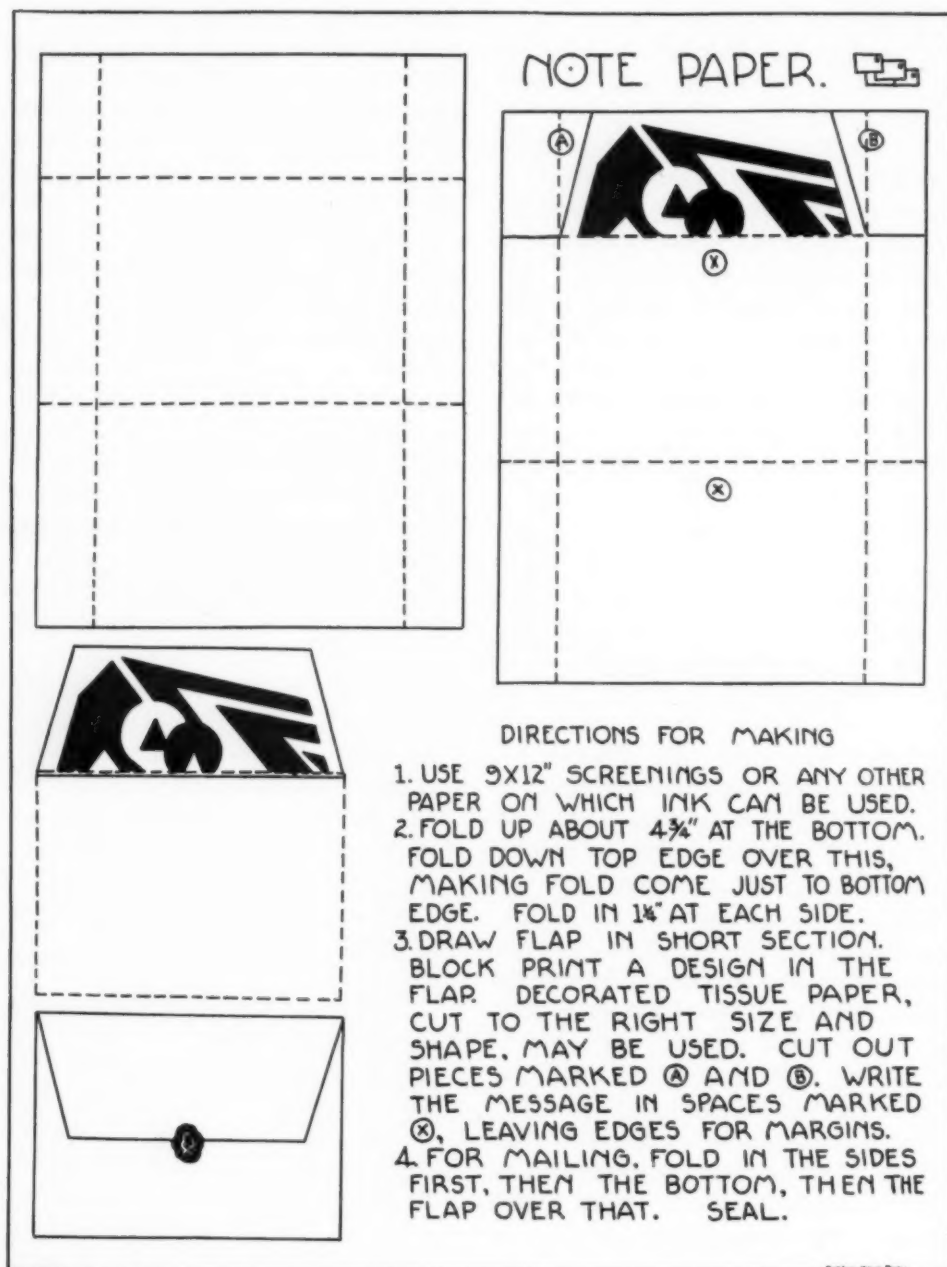
- (a) Arousing a sympathetic appreciation of dignity of labor.

- (b) Appreciation of cooperation required in industry as well as classroom.

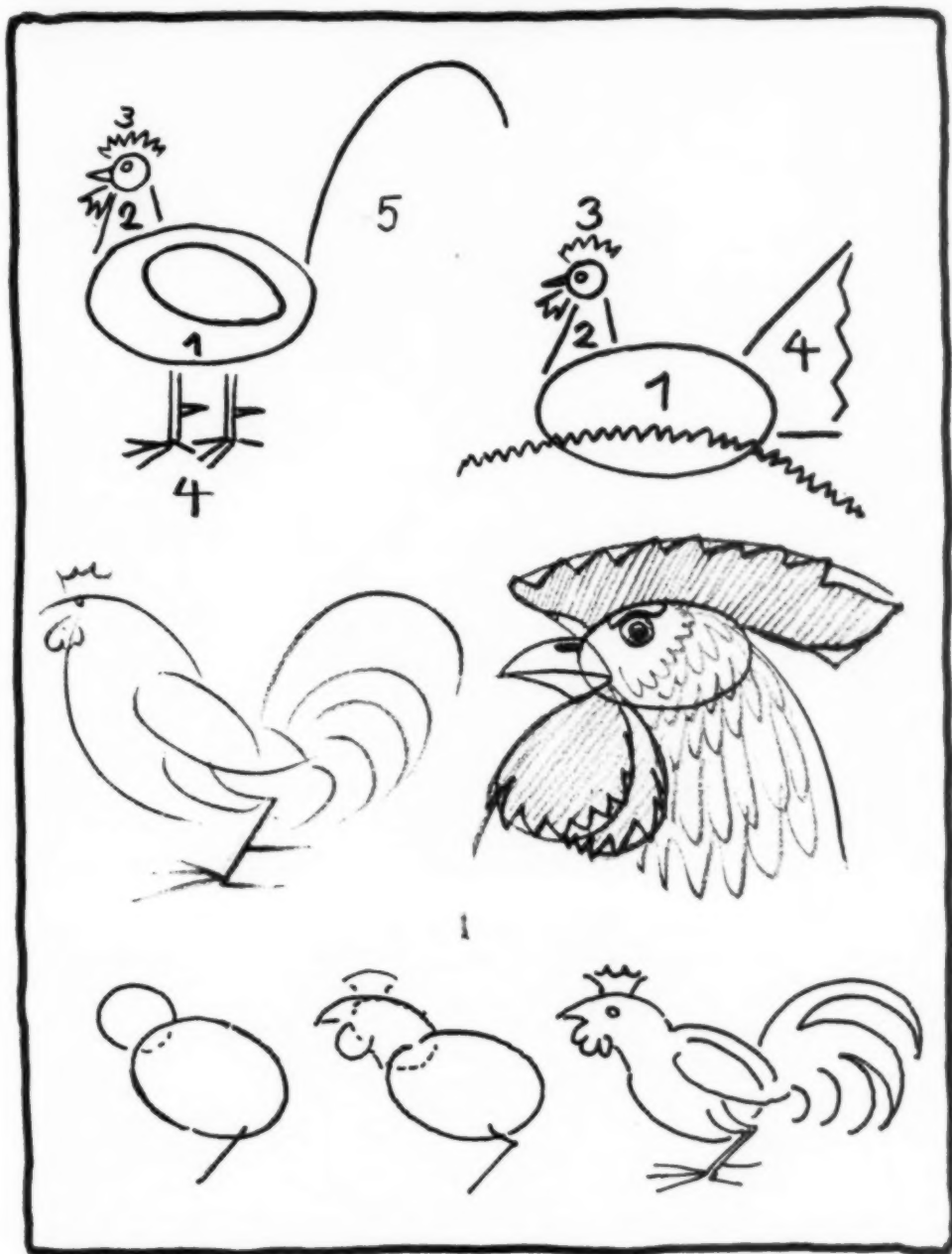
- (c) Appreciation of our indebtedness to early people and pioneers in industry.

If your industrial arts classes lack enthusiasm I would say try a study of musical instruments. This will surely create zest.

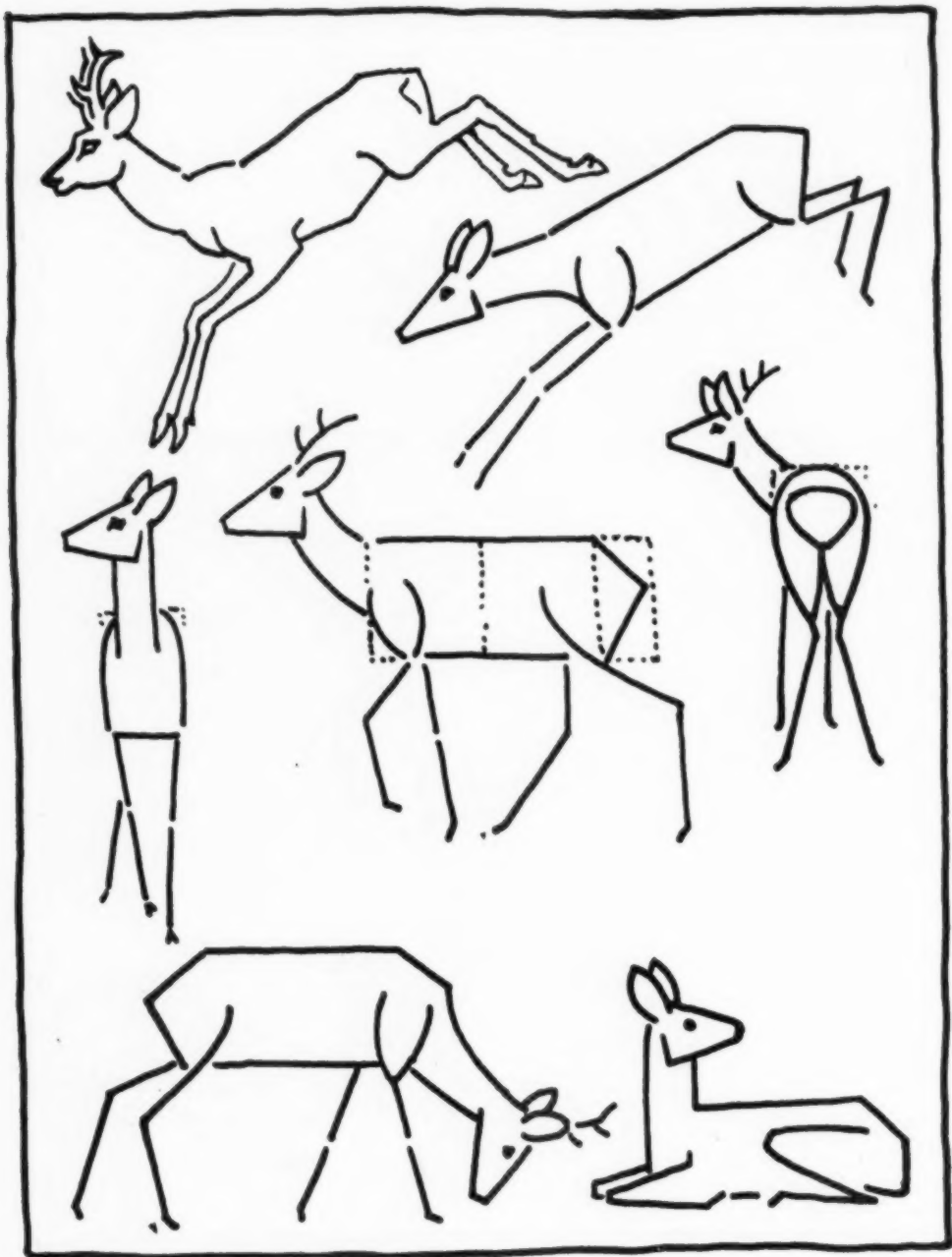




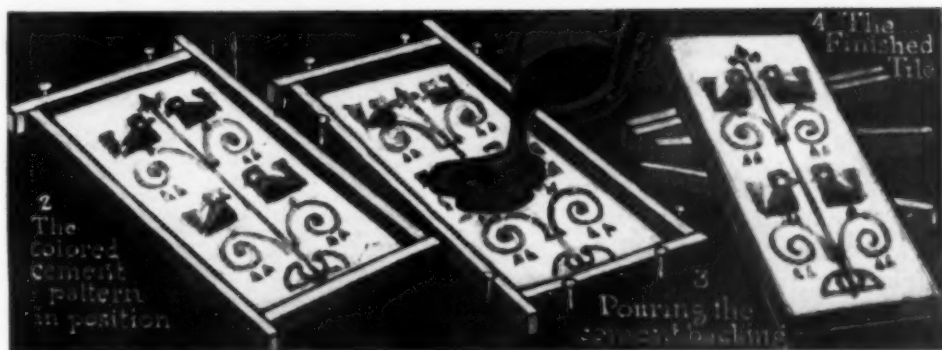
AN ENVELOPE AND ENVELOPE LINING PROBLEM FROM EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA



SMIPLE STEPS IN DRAWING FARMYARD ROOSTER AS
ILLUSTRATED BY ART INSTRUCTION IN GERMAN SCHOOLS



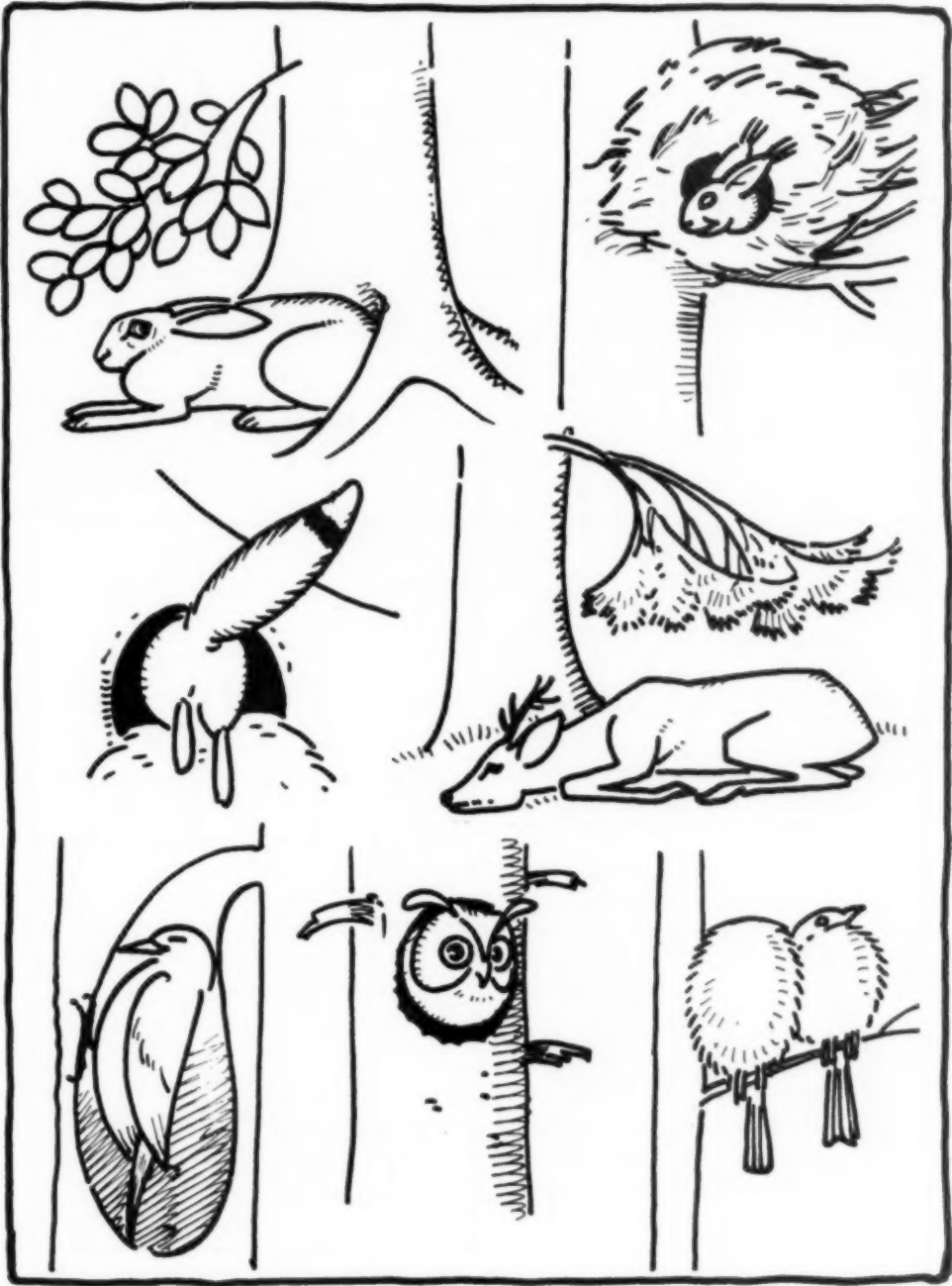
HOW TO DRAW A DEER. DRAWING NOTES FROM GERMANY



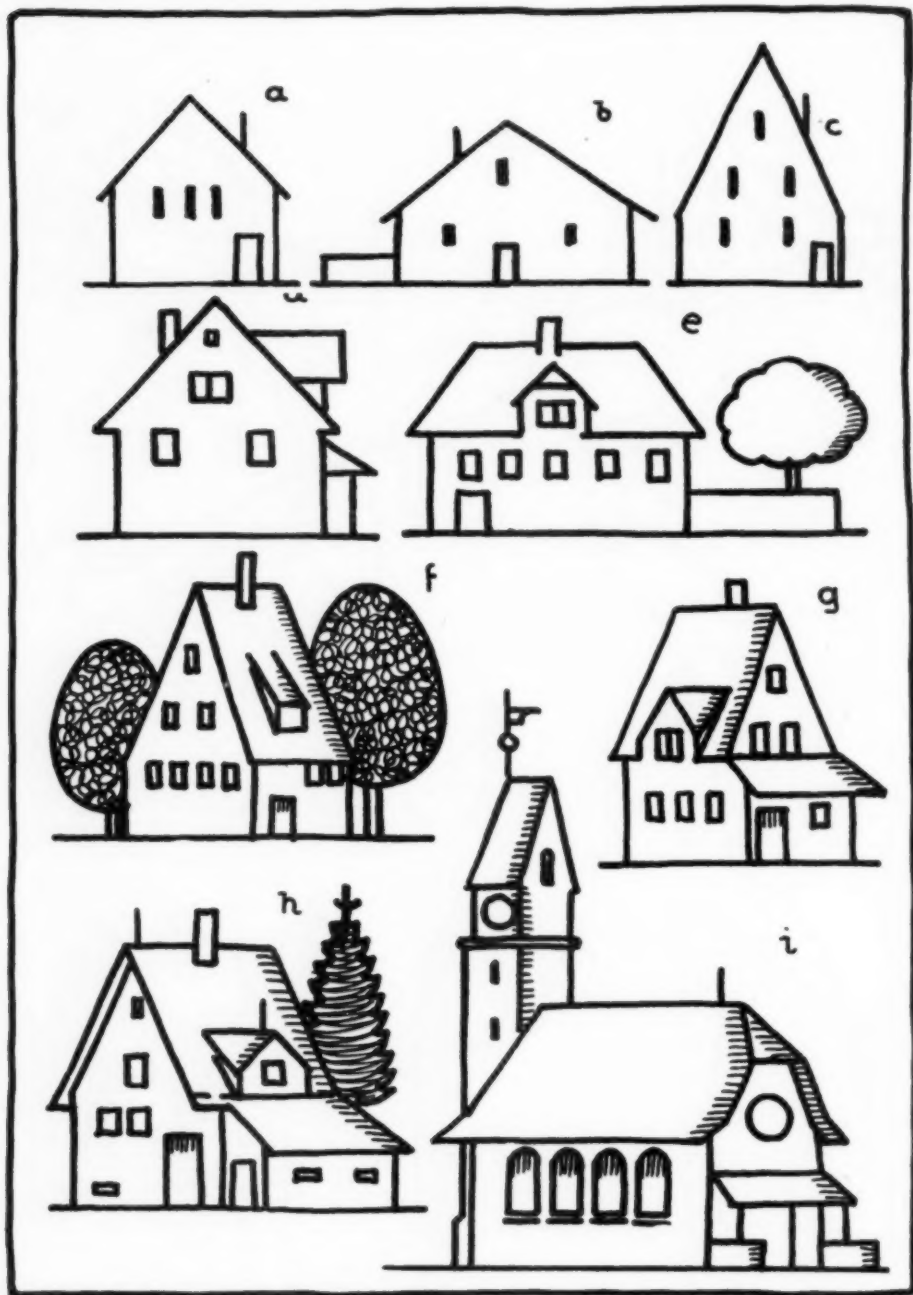
SIMPLE TILE DESIGNS MAY BE EASILY PRODUCED IN PERMANENT FORMS WITH THE USE OF COMMON CEMENT AND CEMENT COLORS. GRADE CHILDREN ENJOY MAKING SUCH TILE

The School Arts Magazine, May 1931

2000



THE HOMES OF WILD BIRDS AND ANIMALS. A NATURE STUDY PAGE FROM GERMANY



DRAWING HOUSES WITHOUT ANY PERSPECTIVE IS SHOWN IN THE ABOVE GROUP. THIS IS A SIMPLIFIED SUGGESTION FOR CHILDREN'S ILLUSTRATION WORK

The Wisconsin School of Creative Arts

R. ALICE DROUGHT

Madison, Wisconsin



THE STUDENTS AT WORK IN THE CLASSES OF THE WISCONSIN SCHOOL OF CREATIVE ARTS, MADISON, WISCONSIN

AN experiment in art education almost unique in its field, has been in progress at the University of Wisconsin during the last three summer sessions. It is the School of Creative Arts for children ranging from fifth to twelfth grades, organized in 1928 by Prof. E. B. Gordon of the University School of Music.

The spirit of childhood, imaginative, spontaneous, and naïve dominated the school, while the art of childhood, unspoiled by rule and formalism, dominated the many classrooms and workshops. Each child was considered a unique personality with potential artistic or creative ability; accordingly, individual self-expression was a major objective, while every effort was made to secure the child's own artistic interpretation regardless of the medium through which he was working. Ex-

amples of good art were put before the children from time to time, in order to instill in them a sense of appreciation and to stimulate their own efforts in the realm of art. The method of procedure resolved itself into providing a situation and atmosphere in which the child's artistic impulses might develop naturally and creatively.

The result was the production of objects of art as the child conceived them; the interpretations of music as the child understood music; the writing of plays, poems, tunes and melodies as the child imagined them. The results justified the objectives in that an unfolding of latent art talent became increasingly manifest as the weeks went by.

Instruction was given in both fine and applied arts, the experimental and creative approaches being adhered to as

far as possible. A method tried and proved useful during one session has not necessarily been repeated at another session, as the aim of the instructional staff has been to develop as many new and adequate methods of presentation as possible.

The courses of study offered during the 1930 session included elementary and advanced piano; violin; orchestration and instrumentation; creative music; creative dramatics; clay modeling; painting; block printing; and landscape design. Elementary piano instruction was begun by arousing in the children a desire to learn to play pieces they could sing. Rhythmic games were used to help develop the rhythmic sense; while the creative approach has been used through setting words to melodies which were later harmonized. This in turn provided motivation for playing.

The advanced piano class, made up of those who had studied from one to three years, aimed to develop the child musically. Special emphasis was placed on the playing of duets, while harmonic, melodic and rhythmic elements were stressed in the writing of original compositions for the piano and for piano and violin combined.

The violin classes likewise produced some original musical compositions, while the instrumental classes, divided into string, woodwind, and percussion groups, were encouraged to develop compositions for their instruments in the form of solos, trios, quartets and quintets, with the underlying objective of developing a creative as well as a playing ability.

The creative dramatics classes wrote their own plays and poems and with all the zest and spontaneity of childhood,

they directed and acted them as well. The class in creative music, concerned principally with interpretations of music, acted out its own conceptions of various musical compositions, such as Grieg's "March of the Dwarfs." Original work included the composition of songs and music for a fairy operetta and folk dance.

The creative approach was continued with the classes in landscape design and applied arts. The younger children were encouraged to make their own model landscapes, parks and gardens out of plasticine and sand, while the older ones constructed model houses, trees, shrubs, and rock gardens out of cardboard, sponges and plastic wood, for subsequent arrangement and disposition on a miniature city lot.

In the applied arts classes, the children created their own designs and objects of art, some of which were decidedly impressionistic. Their block prints were fantastic ferns and the rays of the sun; the frieze they made for the new University of Wisconsin children's hospital depicted fish and camels, thunder birds and elephants. And what mattered it if a prehistoric clay animal of unknown name and species were painted and speckled with blue polka dots, so long as it is the product of the precious imagination of childhood? For the only realism that was stimulated was that which was real to the child. Such is the spirit of the school, and in such an atmosphere is the creative impulse nurtured until it expands and grows. Two important elements of culture are thus integrated and solidified—childhood and art.

No child was permitted to specialize in any one phase of art to the exclusion of all others. Each child selected his

major interest—music or dramatics, applied arts or landscape gardening, and then entered one class in an entirely different field of artistic activity in order to increase his range of interest. Correlations between the arts were then worked out as far as possible, for an assembly period three times a week provided opportunity for relating one form of art to another. Dramatic readings were given by both faculty members and pupils; music was played and plays were presented. One assembly period a week was devoted to performances and exhibits by the children, when duets, trios and ensembles rivalled poetry and exhibits of work in applied arts. The other two assemblies were devoted to the development of the appreciative powers of the children by means of recitals, talks and stereopticon lectures on art by staff members and others of artistic achievement.

Nor was the extra curricular overlooked, for two free periods a week were provided for the self-initiated activities of the children and the exploration of fields of art in which the children were not regularly enrolled. The extra curricular included broadcasts over WHA, the University of Wisconsin broadcasting station, it included the editing and publication of "The Creative Chronicle," the school paper which faithfully recorded the activities and achievements of the various classes; it

included the harmonica band, organized at the suggestion of one of the pupils; the construction of marionettes, and the voluntary organization of instrumental ensemble groups and a junior symphony orchestra.

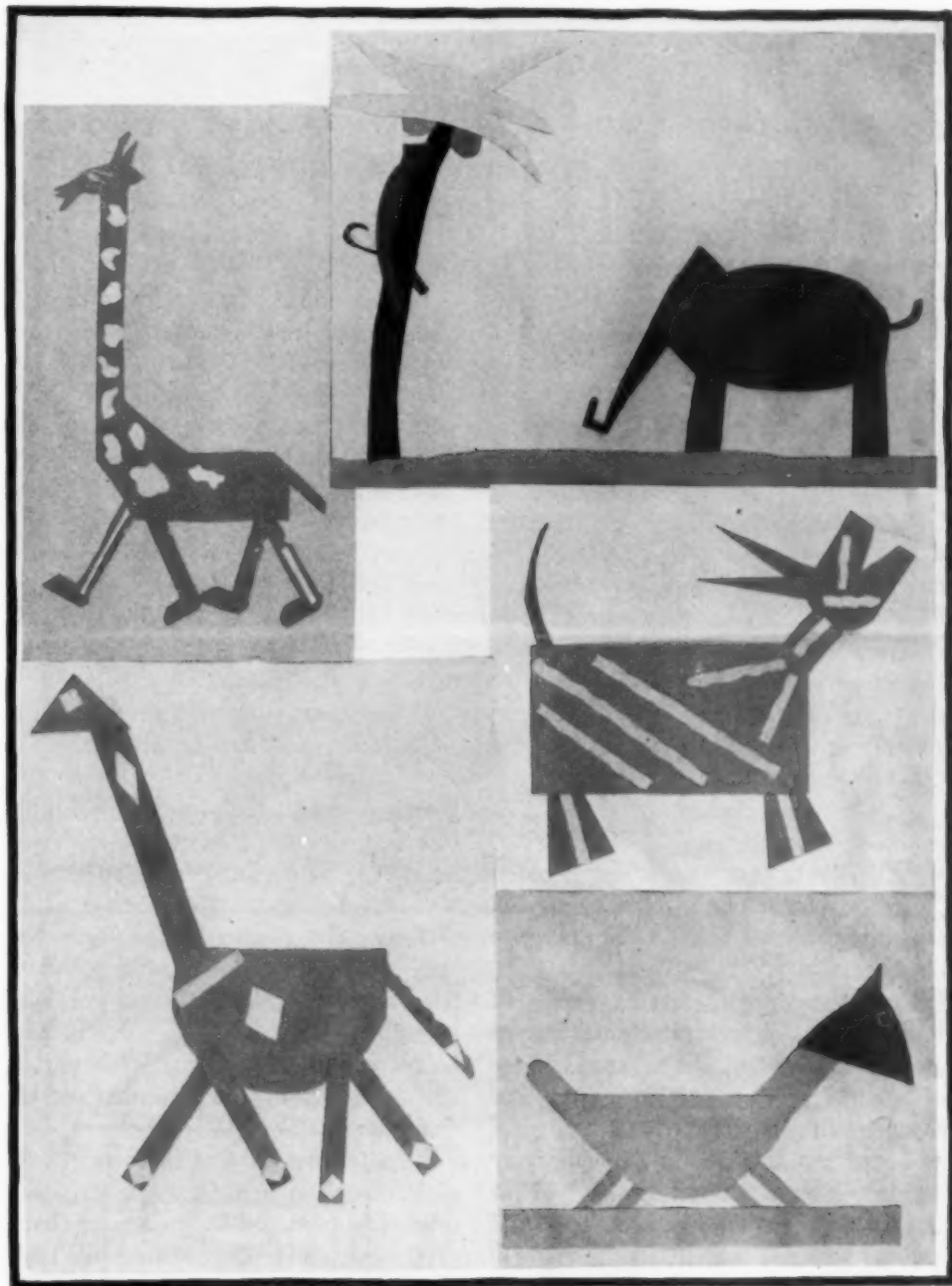
The School of Creative Arts has served primarily as an experimental laboratory in art education, for summer session students of art and education (most of whom are teachers and supervisors) come to the school to observe and to participate in instructional activity. The school is thus integrated with the University curriculum, while the observing teachers are free to accept and adapt the methods and practices of the school to their own particular needs and situations.

Not only as an educational experiment, but as a social experiment is the school socially significant. For the activities of the school have been carried over into the home and from the home to the community. The child, with freed imagination and awakened creative artistic ability, is provided with the stimulus for continued artistic self-expression and with one means of meeting the problem of leisure time. He is equipped not only to do and to do with the impulse toward beauty; he is equipped not only to appreciate the artistic, but he is equipped to create. Therein, it seems to me, lies the chief significance of the experiment.





CRAYON AND WATER COLOR HEADS DRAWN BY GRADE CHILDREN
IN THE SCHOOLS OF CLINTON, IOWA, ELSIE CHARLES, ART INSTRUCTOR



CUT PAPER ANIMALS BY SIXTH GRADE PUPILS OF THE LOS ANGELES SCHOOLS UNDER THE INSTRUCTION OF LAURA I. BAIRNSON. ANIMAL FORMS WERE MADE BY ASSEMBLING GEOMETRIC SHAPES, OR PARTS OF GEOMETRIC FORMS

Animal Making

A Free Activity by Children of Grade II, Newbury School, Toledo, Ohio

JESSIE LYON, *Teacher*, and NELLE ADAMS SMITH, *Supervisor of Art*

THE third grade children in a mixed second and third grade class were studying Eskimo Land, and they constructed an igloo of wire, cloth and cotton as a part of their Eskimo village project.

This problem was very interesting to the children in the second grade group—so interesting that they finally appealed to Miss Lyon, the teacher, and begged her to please let them “make something.” They didn’t have any ideas and didn’t know just what they wanted to do except that they didn’t care to make things the other room children were doing. They wanted to construct something all their own—something different and entirely new.

The discussion began and enthusiasm ran high. It finally led to animals, then to the Toledo Zoo, with a last decision to make several of the bigger animals, beginning with Toots, the favorite elephant.

Consequently, all sorts of pieces of wood were brought in, including orange crates, cigar boxes, chalk boxes, pieces of lath, etc. These were torn apart and reconstructed to form the body, head and legs; but they found that the body and legs were not round enough. What was to be done? They planned and tried various schemes which wouldn’t work, but they didn’t give up. Finally, someone recalled how the third grade children used wire in the construction of their Eskimo huts, and this gave them the

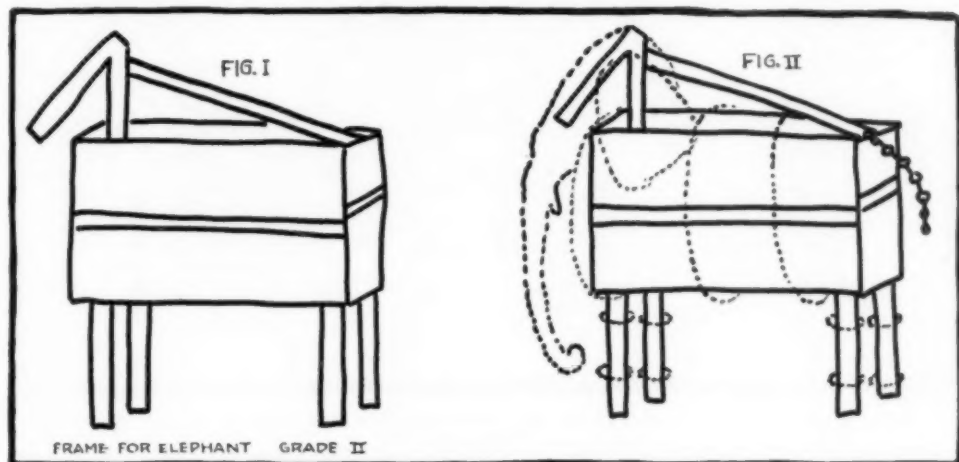
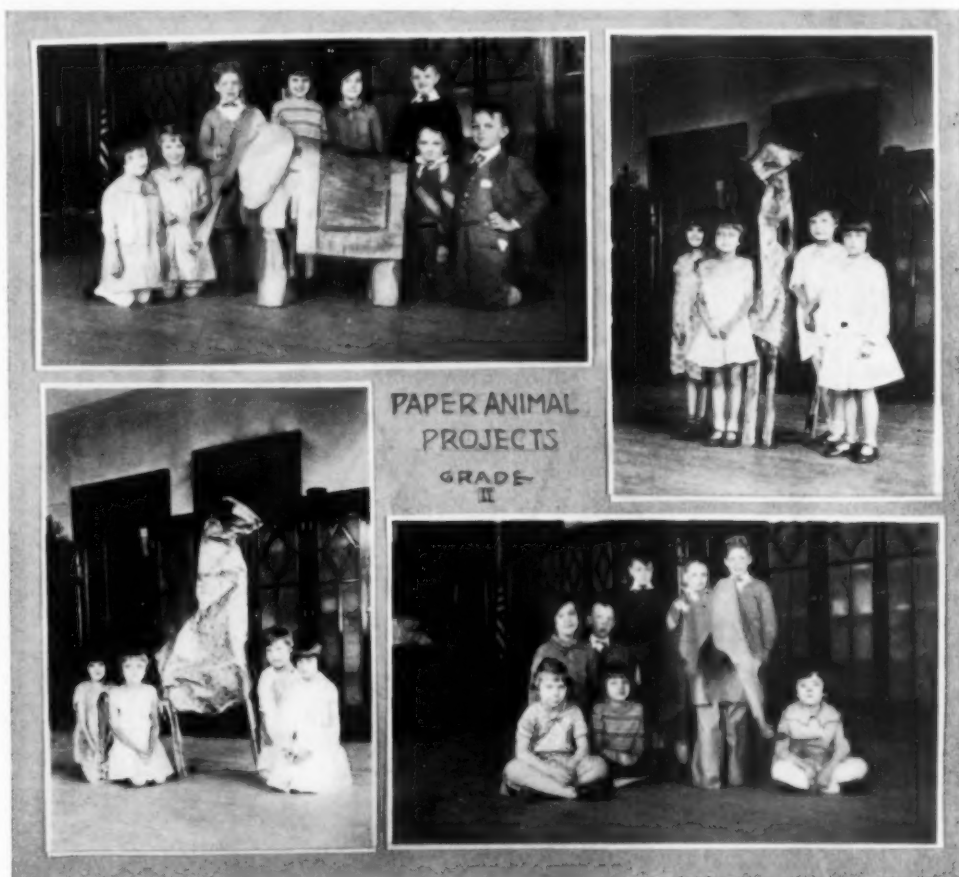
idea which successfully solved their problem.

By fastening curved pieces of wire with staples to the wooden frame, they made the rounded skeleton of the elephant. Next they covered this frame with heavy craft paper, and then placed a bright gay blanket made of colored paper on Toots’ back and so completed their elephant.

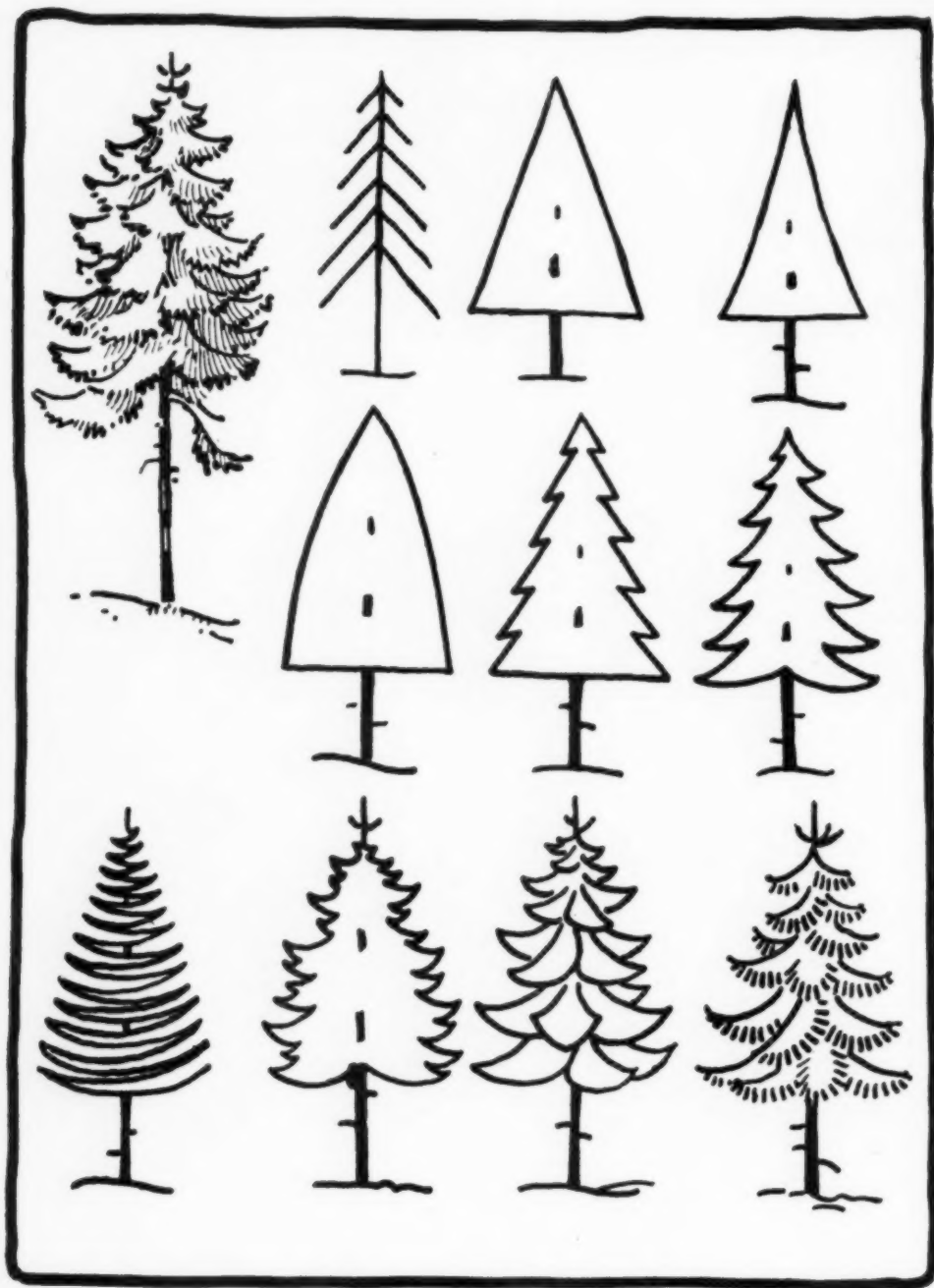
Spot, the giraffe, was chosen as the next most interesting animal in the zoo collection. The class followed the same procedure. First, a diagram; then wood; next, making the frame and building it out with wire and winding it with cloth; and finally fitting on the brown spotted paper coat. After cutting the paper coat, the children spread it flat on the floor, and then knelt down and added the big irregular spots with brown wax crayon.

Toots, the elephant, was three feet tall, while Spot, the giraffe stood at least five feet. Both animals were firm enough to be moved easily from place to place and took a prominent part in the spring show, which emphasized the free activity program.

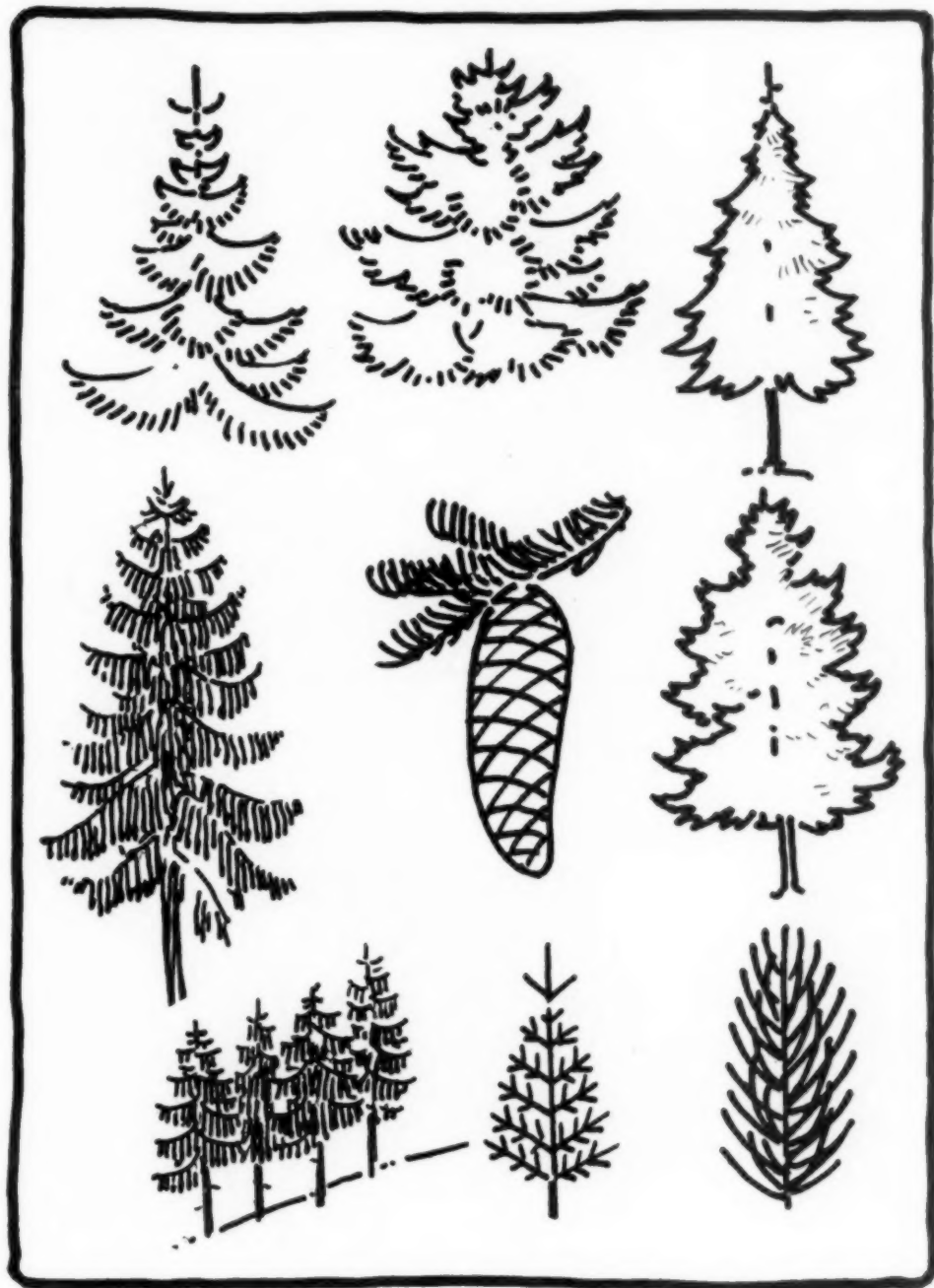
As a further part of this project the children made reading booklets, using original stories, and lettered large charts on the care and feeding of animals. They illustrated the other animals of the zoo with free crayon drawings, and arranged large posters using color and free-hand cutting.



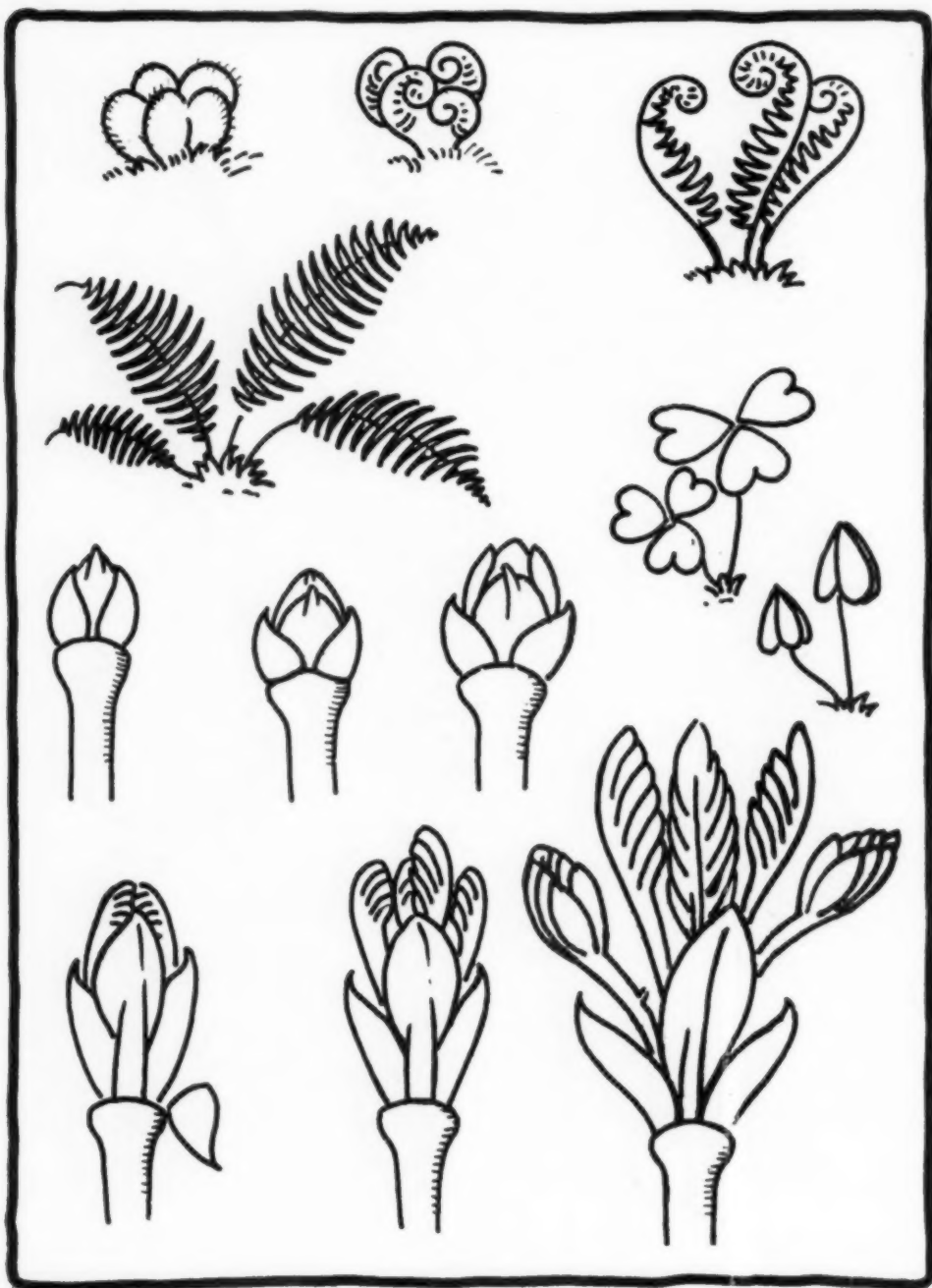
PAPER ANIMAL PROJECT ILLUSTRATING THE ACCOMPANYING ARTICLE ON THE FREE ACTIVITY OF ANIMAL MAKING IN THE TOLEDO, OHIO, SCHOOLS



PINE TREES AND HOW TO DRAW THEM



PINE TREES MAY BE EASILY DRAWN WITH BUT FEW LINES IF THOSE ABOVE ARE STUDIED



SPRING PRESENTS MANY BEAUTIFUL SUBJECTS FOR ART WORK

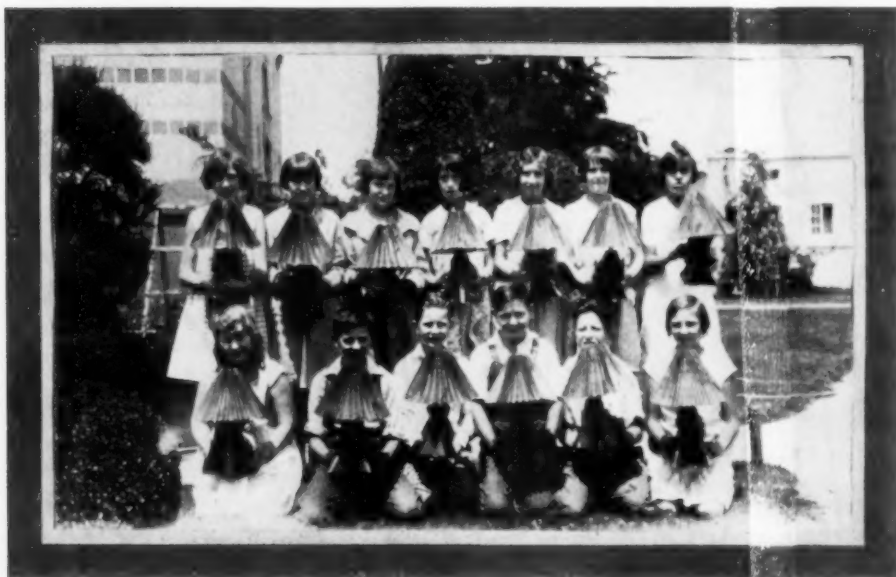


SUBJECTS FROM THE WOODS TO GO WITH GOBLINS, ELVES, AND FAIRY TALES

Modernistic Lamps

EVADNA KRAUS PERRY

Rural Art Supervisor, Orange County, California



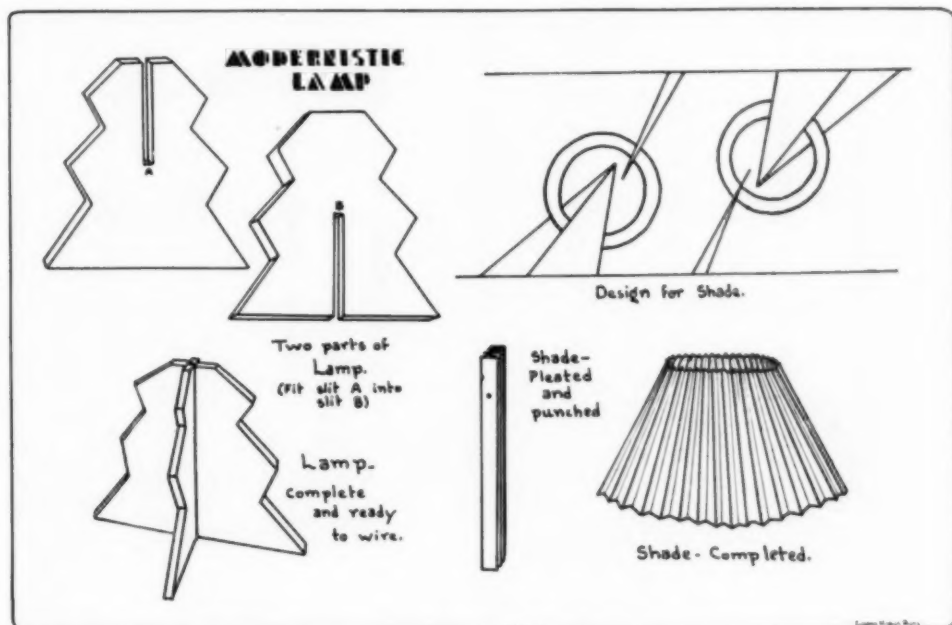
THE MODERNISTIC LAMPS AND THEIR MAKERS

EVERY member of a class of forty boys and girls in the seventh grade was interested in making a lamp for his or her room. The shades were designed and made in the art class, the standards were designed in the art class and made in the manual training class, the wiring was done by the boys at odd times.

The standard was first designed using a nine-inch square of manila paper folded in the center. The two sides might be the same or they might be different; in like manner two more sides were designed on another sheet of paper. A straight line design was to be used with zig-zags pointing up, straight out or down. These two designs were then cut from a one-half inch board and

a half-inch slit made half way up the center of one of them and half way down the center of the other in order that the two might fit together at right angles. A one-fourth inch hole was next bored through the center of each piece and the two pieces glued together. The lamp was then sandpapered. Next a one-fourth inch pipe, four inches long and threaded at one end was inserted and glued in the top of the lamp to screw the socket to. The lamp was then lacquered in two values of one color or in closely related hues. The flat sides were one tone and the one-half inch edges were another tone. The lamp was then ready for the wiring and shade.

The shade was made from wrapping



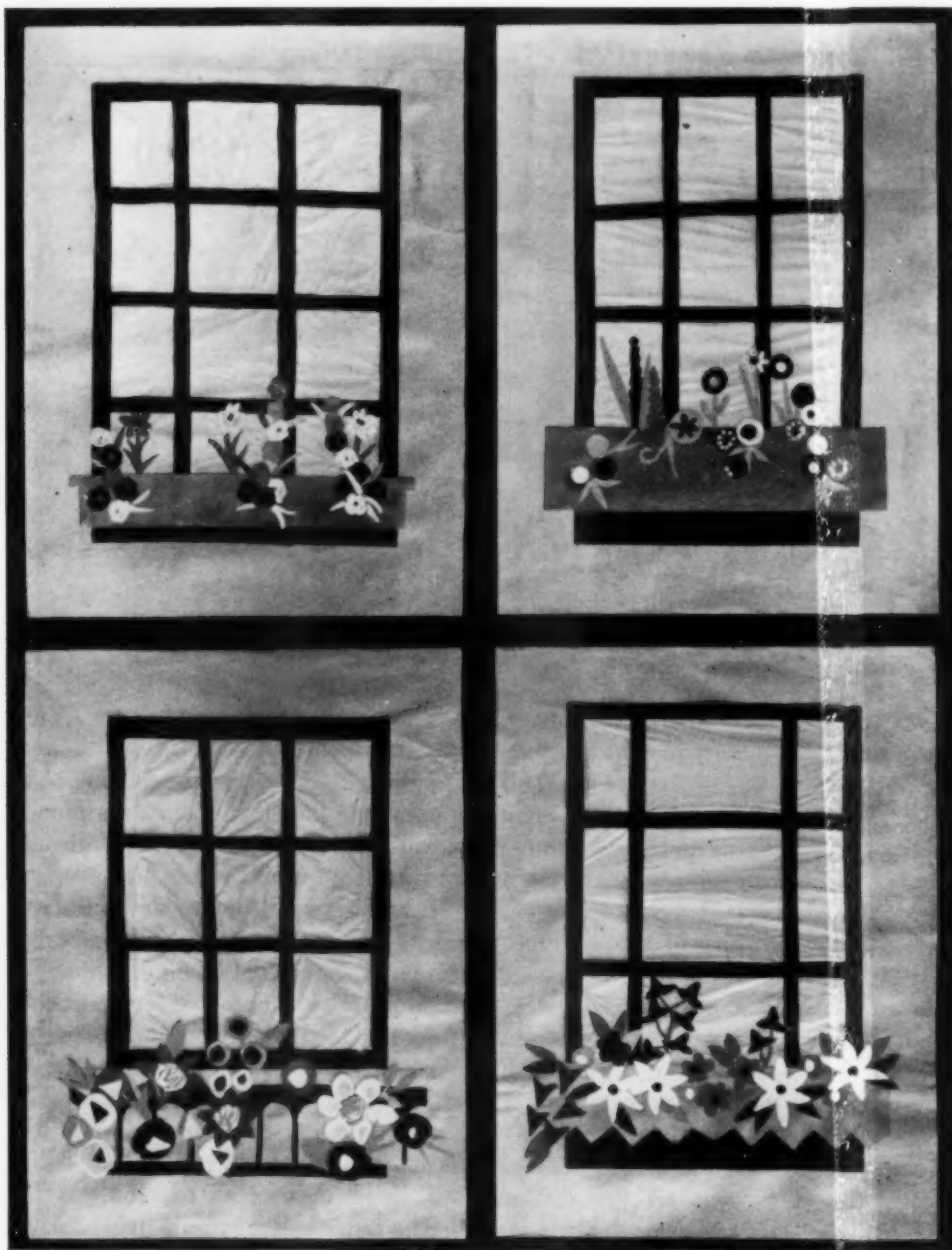
THE MODERNISTIC LAMP IS A SIMPLE PROJECT RESULTING IN A PRACTICAL OBJECT

paper which we secured from the butcher. Each child used a piece nine inches wide by forty-eight inches long. On this paper was traced a modernistic design, using straight lines and circles only, which had been previously drawn on a piece of manila paper. The designs were made in crayon which was rubbed in heavily. When finished, the design was pressed with a warm iron between clean sheets of wrapping paper. A mixture of one-half linseed oil, one-half turpentine, and a little oil paint of the desired color was next applied to the wrong side of the shade with a piece of soft cloth. After the oil preparation had dried, a coat of clear shellac was brushed on the right side and the shade was ready for pleating. To keep the shade straight the edges must be kept even as the pleating is done. A ruler was used and a piece of paper with a

perfect right angle kept the lines straight with the edge as the folding progressed. Next, with a round-eye conductor's punch the holes were made on all the inside creases, one and one-fourth inches from the top of the shade. These holes caught on to the frame and held the paper in place. More holes were then punched in the middle of each pleat two and one-fourth inches from the top. The ends of the shade were then glued together and a piece of jute run through the second row of holes and tied very securely around the frame.

This project had an added attraction in the fact that it was so inexpensive, the total cost for one lamp being less than one dollar. The following list shows the things needed and the cost for one lamp:

(Continued on page ix)



THE WINDOW BOX PROJECT IS ALWAYS A POPULAR ONE IN THE GRADES.
RECEIVED FROM EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA

Democratic Participation in an Art Exhibit

(Continued from page 581)

Block printing
Paper tearing and cutting
Picture study

Grade III

Clay modeling
Desert life—American Indians of the Southwest
Desert life—Arabia
Oriental rugs
Puppet show
Paper belts

Grade V

Decorating vases
Rubber plantation
Mural decorations
Pose work
Mosaics
Picture study

Please go downstairs by the East Stairway

Modernistic Lamps

(Continued from page 607)

Shade frame	.15
Lumber	.20
Socket	.15
Plug	.06
Six feet wire, at 2 cents a foot	.12
Threaded pipe	.05
Lacquer	.15
Oil, turpentine and shellac	.10
Total	\$.98

The children enjoyed this project exceedingly and they were so happy to have something of beauty that they had made and that would be useful in their homes.

THE WESTERN ARTS ASSOCIATION has secured for the convention program Frau Emmy Zweibuck, designer-teacher-lecturer in the Cizek School of Vienna, and teacher in the International School of Art. Frau Zweibuck will give two illustrated talks, one on the general program, and one at the art section meeting. In addition, Frau Zweibuck will bring an exhibition of art work from the school in Vienna and a display of textiles for use in her talk on "Textile Designing."

Frau Zweibuck comes to America this spring for lectures at Columbia University and the Metropolitan Museum in New York, and a two weeks' course of lessons at Wilkesbarre, Pennsylvania.

The program committee has been unusually fortunate in securing splendid speakers with a varied and balanced list of lectures.

The meetings are to be in Louisville, Ky., April 28 to May 1.

ix It's a help to both advertiser and publisher if you mention THE SCHOOL ARTS MAGAZINE

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What Connecticut Is Doing for Art Education

EXTRACTS from an address by Joseph Wiseltier, State Director of Art Education, given at the Connecticut State Meeting of Superintendents and Supervisors:

"The drawing of pictures as formerly taught in our schools had very little educational value. Strictly speaking, it was not art work at all, but only another kind of penmanship exercise. Drill work! At best it aimed at careful observation and skillful recording of things seen, the development of technical ability needed only by the talented few. Today the art program, in which drawing plays only a minor part, is tied up with the regular school curriculum, correlating and integrating with the social studies, the language work, health and humane education. It no longer stands out as a subject separated from the regular life of the school and the child. It becomes a means by which the other studies are effectively motivated and vitalized.

"Art education, as taught in the progressive schools of the country, is not *drawing*; not any more than learning to compose a fine letter or a good composition is merely a matter of handwriting or penmanship. Art education is a practical subject aiming to ground every child in the fundamentals necessary to appreciate and enjoy art, and to use the principles of good spacing, fine proportion, appropriate design, harmonious color in everyday situations of modern life. Art as taught in modern schools contributes to present-day objectives of education—worthy home membership, civic pride, attractive surroundings, appropriate dress, fine grooming, worthy use of leisure, refined taste in selection of the products of art and industry. The whole aim is that of developing appreciative, beauty-loving, discriminating consumers.

"I wish I could cry it from the house tops—that it is not our aim to produce artists. We are not teaching art to the few but to the many. We are not teaching *drawing*, but art as a motivating and vitalizing force of life; art that will encourage individual expression, that will foster an appreciation of the spirit of art, that will develop a sympathetic understanding of creative effort, that will function in everyday living. Thus art education instead of serving as a mere background must be acknowledged as an integral part of education, and may we look forward to the day when art study will occupy a prominent place in the curriculum of every school, college and university.

"To this end we have set up a state supervisory service that has been made available to every urban and rural town in Connecticut upon demand. Many of the towns and cities have made good use of this service. To mention but a few of the types of service rendered during the last year would include art surveys of local school systems; guidance in curri-

culum building; organization of effective illustrative material; help in securing capable teachers, adequate supplies and suitable equipment; improvement in teaching and supervisory methods; conducting of teachers' institutes and conferences; speaking at Parent-Teacher Association meetings; circulation of art exhibits, illustrated lantern slide lectures, and motion pictures on art; and the distribution of art education bulletins—with the exception of nominal charges for the transportation of films and slides—all free for the asking and offered on its own merit without coercion, on a 'take-it or leave-it' basis."



THE WATSON-GUPTILL SCHOLARSHIP, an award offered by Ernest W. Watson and Arthur L. Guptill under the auspices of "The Scholastic" in their annual competition of 1931, entitles the winner to one year's tuition in an art school.

This tuition was to apply to membership in The Watson-Guptill School of Art in Brooklyn. Because of legal difficulties connected with the use of the building as a school, this institution has been forced to discontinue its regular day courses, although some special classes are being conducted by Mr. Watson and Mr. Guptill at the Brooklyn Institute of Arts and Science, with which they have become affiliated. These classes do not furnish the opportunity for full time professional art study.

Mr. Watson and Mr. Guptill therefore announce that the scholarship bearing their names will apply to membership in Pratt Institute, Brooklyn, New York. The scholarship entitles the winner to one winter season's full time day study (2 semesters of 18 weeks each).

Teachers who have interested their students in entering the Scholastic-Eldorado Awards Contest are requested to acquaint such students with the above facts.



THE LATHAM FOUNDATION of Oakland, California, has just closed its first International Humane Poster Contest. This contest was planned to develop interest in humane education as well as universal good will.

In harmony with their plans, the Latham Foundation has assembled a number of unusually attractive posters made by children in grade and high schools and also by art students and professional artists. With this is also a series of posters showing the progressive steps in making good posters.

This splendid collection will be sent to any school or group of schools that would like to place it on exhibition. These posters will be an inspiration to all art students.

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ALFRED MEWETT, Acting Director
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Next year the Latham Foundation will conduct another nation-wide poster contest in which cash prizes and scholarships in art schools will be awarded. Meanwhile it will be worth while to make arrangements for this splendid exhibition of posters so that your students will be better able to make up posters for the coming contest.

Schools interested in obtaining this exhibit should write to John T. Lemos, Chairman Poster Committee, Box 1322, Stanford University, California.



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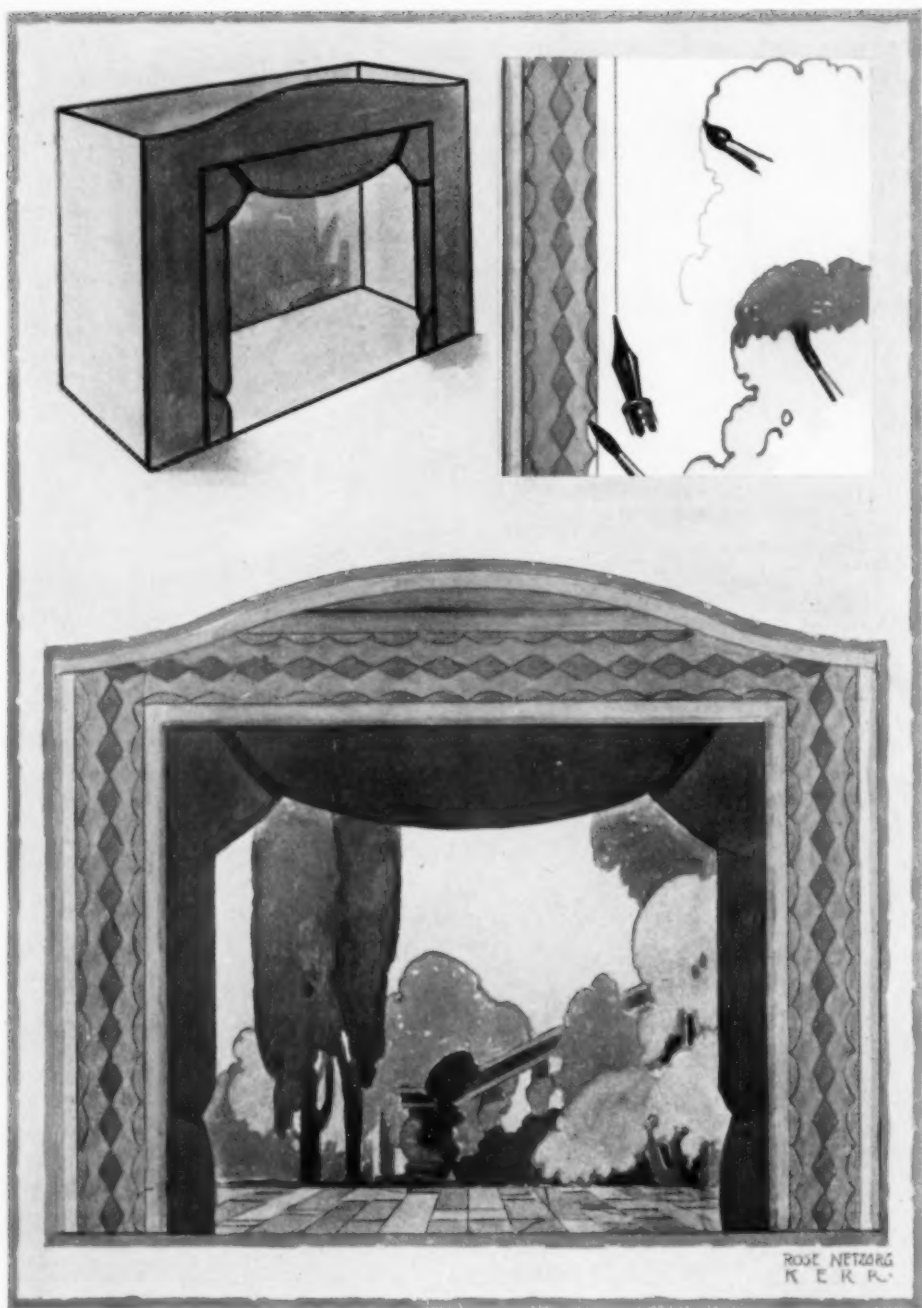
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